

**A STRUCTURAL ANALYSIS OF SELECTED UGANDAN MYTHS AND THEIR
SOCIAL CULTURAL LEGACY.**

BY

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DECLARATION

I, AWIO KIBWANGA ZENNA, declare that this study is a product of my effort and it has never been submitted to any institution of higher learning for any formal award. All the cited sources have been acknowledged.

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DEDICATION

I dedicate this work to all those that are passionate about Oral Literature.

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ABSTRACT

This study analysed the structures of the selected Ugandan myths and their socio-cultural legacies. The structures of the myths were examined in terms of similarities, differences and archetypal ideas. To find out if the myths are relevant today, the ideas found in the myths were related to the social life style of the communities. The research was qualitative; the major tools that were used to collect data were, interview guide and focused group discussion. Both primary and secondary sources of data were used to gather information.

The first objective on the analysis of the structures called for both field and library research. The researcher based on structural analysis theory to collect myths from different regions. Structural analysis helped in dividing the myths into the smallest meaningful sentences which were analysed in relation to the structures. The findings indicate that the structures are similar, but not the same. The myths were further analysed by finding out the cause of the similarities and differences. Here archetypal theory that relates to archetypal ideas in the myths was used and it was discovered that the structures of the myths are related to archetypal themes, character and structure. The ideas in the selected Ugandan myths are very close to the ideas in the creation story in the Good News Bible and the play *King Oedipus* by Sophocles. Another of the causes of the similarities in the myths is because of the movements that the groups were involved in.

The study equally aimed at establishing whether the selected Ugandan myths relate to the life style of the communities that subscribe to the myths. The sociological approach, which examines the relationship between art and society, was used to relate the myths to what is in the contemporary society. The results show that despite people denying the relevance of myths today, it still holds water. The myths that were studied have a legacy. The groups that subscribe to the myths identify themselves with particular characteristics that are found in the myths. The researcher therefore recommended that the myths should be taught in schools to enable children appreciate their culture. Further research should also be done on the myths, especially those that have different versions like the Ankole and Luo myth.

CHAPTER ONE

INTRODUCTION

1.1 Introduction to the Study

This study on a structural analysis of selected Ugandan myths compares the structures of the selected myths, examines the cause of similarity and differences, and relates them to their socio-cultural legacies. The structures of the myths were examined to find out the similarities and differences in style, ideas and cause of similarity. Archetypes were deduced from the recurring themes, sub-themes, motifs, plot and storyline. The study finally related the themes and structures to the socio-cultural legacy, with a view of establishing whether the myths are depicted in the life style of those that subscribe to them.

1.2 Background to the Study

1.2.1 Perception of Oral African Literature

Oral literature is a very influential art form in the lives of Africans yet less known and respected as a scholarly discipline. As observed by Finnegan Ruth (1970) in her book; Oral Literature in Africa; "The unwritten forms, however, are far less widely known and appreciated" (1). Finnegan says so to the written and the unwritten literature, and her stand is from a western perspective. Oral literature in Africa has been ignored and considered archaic and barbaric by the white man for different reasons. This partly stopped the whites from recognizing African oral literature. To reinforce the argument, Ong Walter (2012) asserts that there is actually no single thing as oral literature; consequently showing that literature is strictly that which is written down. Ong specifically notes that oral African literature is far from literature because literature to him meant what was written.

Statements about Africa lacking literature were made out of ignorance because Africa was and is endowed with a lot of oral literature. In defence of oral literature in Africa, Balz Engler in his

book Poetry and Community (1990) criticizes the European scholars of literature who said Africa was without literature, he says; "Our fixed glance at the letters has made us myopic, unable to appreciate the differences between oral and literate cultures and equally at a loss to recognize unsuspected similarities" (14). Balz criticizes those that said Africa was devoid of literature since Africa is traditionally orate and our culture is embedded in our oral literature. One can therefore assert that our literature fits in the larger corpus of global literature, only that by then all our literature was passed on through its oral form. Oral literature, despite the claims that were made, has always been popular among Africans.

Finnegan observes that African literature only came to the limelight after contact with the civilised. She writes; "All in all, there is still the popular myth of Africa as a continent either devoid of literature until contact with the civilized" (26). The civilized that Finnegan refers to are people from the western world that associated literature with the written word.

Today the view that Africa is devoid of literature is not the same given the considerable amount of research done. The Europeans, after being exposed to African oral literature available, were surprised that Africa also had literature. Finnegan substantiates on the view on the revelation about African literature when she writes: "There was a general recognition often accompanied by some air of surprise, that the Negro too was capable of producing works which manifested depth of feeling and artistry" (29). Finnegan shows that African oral literature was after the discoveries recognized by the western world, but with a lot of astonishment because they did not expect Africa to have literature that is worth being studied. These discoveries about African literature help to erase the misconception that Africa is devoid of literature.

It should also be noted that the popular form, oral form, is of primary importance compared to the written form. Amuka Peter in a chapter, "Oral Literature and the Constituents of Knowledge" that appears in Understanding Oral Literature observes that:

Modern scholarship has amply proven that orality, the spoken word, remains primary in all human communication. Pre-literate and literate man is indebted to the original sound and word as produced by the human body. The written word may not exist without its oral base but the oral version exists and has existed without the written (9).

Amuka in the above quotation shows that we should first consider the oral before the written form. This should have come to the attention of the likes of Ong when he asserts that literature should be written down. The primary importance of oral literature is emphasized by Vansina Jan in a book, Oral Tradition: A Study in Historical Methodology (2009), he writes; "among the people who have writings, many historical sources, including the most recent ones are based on oral tradition" (1). The cultures that depend on the written form owe their written to the spoken form. It is therefore ridiculous for such a society to forget where they came from. The spoken form is the primary form of the written even in communities that emphasize the written.

Today the view about African literature has changed with a number of scholarly works written down in the area of African oral literature. The scholars include: Kiyimba Abasi (2001, 2010); Ogunjimi Bayo and Rasheed Na' Allah Abdul (2005); Wanjiku Mukaba and Okoth Okombo (1994); Opio Okaka (1996); Mushengyezi Aaron (1999, 2009, 2013); Adagala Kavetsa & Kabira Kabira Wanjiku Mukabi (1985); Lauriat Lane, JR (1994), Hurreiz Sayyid (2006); Finnegan Ruth (1970) and Miruka Okumba (2001). These works are very vital in the sense that very little was known and recognized about African oral literature before the Europeans had direct contact with Africa. The works make an attempt in publicizing what is available in African Literature.

1.2.2 Myths Defined

Myths, which are the focus of this research is one of the sub-genres of oral literature. The word Myth has been defined differently by different people, partly because various communities and scholars confuse oral narratives. Finnegan acknowledges the diversity in the definition of myths when she writes; “Mythology’ is sometimes loosely used to cover all kinds of prose narratives” (261). In Africa, for example, an oral narrative encompasses myths, legends, fables, and folktales, among others. Not far from Finnegan’s observation, Bascom William in his article entitled: “The Forms of Folklore: Prose Narratives” (1965) defines myths as: “Prose narratives which, in the society in which they are told, are considered to be the truthful accounts of what happened in the remote past” (4). Bascom broadly mentions prose narratives that are considered to be truthful accounts, but myths are tailored to suit particular societal demands. Myths therefore are considered to be truthful by the community that subscribe to the myth. Bascom and Finnegan look at myths as prose narratives which are not specific because there are a number of prose narratives: folktales, fables, legends all of which belong to the sub-genre of oral narratives. Myths can be confused with other narratives. Bascom mentions that “In passing from one society to another through diffusion a myth or legend maybe accepted without being believed, thus becoming a folktale in the borrowing society, and the reverse may also happen” (13). This makes it difficult to differentiate myths, legends and folktales but Bascom (19) gives us a graphic illustration of myths, legends and folktales as seen below:

Form	Belief	Time	Place	Attitude	Principal Characters
Myth	Fact	Remote	Different or earlier	Sacred	Non-human

Legend	Fact	Recent past	World of today	Secular or sacred	Human
Folktale	Fiction	Anytime	Any place	Secular	Human or non human

The above table gives us a clue to what a myth is. A myth is more sacred, remote in time and involves a number of non human characters. Bernard Doyle in Encyclopedia Mythicais (1992) gives a more clear definition that distinguishes creation myths from the other oral narratives. He writes that; “Myth is a story of forgotten or vague origin, basically religious or supernatural in nature, which seeks to explain or rationalize one or more aspects of the world or a society” (1). According to Doyle, the origin of myths differentiates it from all the other narratives that were earlier mentioned by Finnegan or Bascom. In this dissertation therefore myth is defined as stories from the remote past that give an account of the origin of the people who subscribe to it, or it explains man’s environment. The environment explained is in the setting and acts as proof to the myth.

1.2.3 Influence of Myths

Myths determine the views and stance of the diverse communities that subscribe to them. They determine politics, power/leadership, religion and gender relations of the people through enduring socio-cultural legacies. To examine the influence of myths, it is important that we look at the structures and analyse their relationships. The selected myths are examined and related to universality of art as noted by Ogunjimi Bayo and Rasheed Na’ Allah Abdul in the book, Introduction to African Oral Literature and Performance (2005). they show that; “Universality in art explains that any creative piece has relevance in any age, and society” (49). We can therefore

assert that despite the fact that many myths originated in the remote past, they are very fundamental in the link between man and the invisible forces. The forces are important in creating a socio-cultural existence and strategic in fostering social changes.

1.2.4 Cultural Contexts of the Myths

Some people look at myth as historical accounts of what happened in the remote past and others dispute this saying that myth is an account of the truth of what happened in history. On a number of occasions, the communities have ceased to draw the line between the two: myths and oral history. They are looked at as narratives of history, which makes it difficult to differentiate because they crisscross each other. However, Ricoeur Paul in his book Myth and History (1987) helps in distinguishing myth and history when he observes:

At first glance, myth and history appear to be complete opposites. To be sure, they are both narratives, that is to say, arrangements of events into unified stories, which can be recounted. But myth is a narrative of origins, taking place in premodial time, a time other than that of everyday reality; history is a narrative of recent events, extending progressively to include events that are further in the past but that are, nonetheless, situated in human time. (qtd. in Fareliuson Birgitta in Origins of Kingship 2012:53).

Drawing the line between history and myths of origin may not be easy; the challenge is that they both give an account of history. Fareliuson in differentiating the two indicates that myth takes place in premodial times while history is more of recent times, the timing is debatable. History should give an account of the truth that happened in the community while myth is fictionalized.

1.2.5 The People and the Selected Ugandan Myths

i) The Ankole People from Western Uganda

According to Morris. H. F. in a book, A History of Ankole (1998), Ankole kingdom was created by the British colonialist. It traditionally comprised of the present Buhweju, Bushenyi, Ibanda, Isingiro, Kiruhura, Mitooma, Ntungamo, Rubirizi and Sheema districts. In 1898, the chiefdoms were forcefully incorporated into Nkore, to which was also added the kingdom of Mpororo,

forming what the British called Ankole. Ankole lies south of the equator, bordering Rwanda and Tanzania in the south, Buganda to the east, Tooro and Kasese to the north, and Kigezi to the west. Ankole is populated mainly by Bairu agriculturalists and Bahima pastoralists. The Bairu are believed to have been the original inhabitants of the area, accounting for nearly 80% of the population. The Bahima are said to have migrated from the horn of Africa in the areas of present day Ethiopia or Somalia, five centuries ago. Both the Bahima and the Bairu sub-groups speak the same language, though with some slight variation in accent, and share similar religious beliefs such as belief in Ruhanga and clans (enganda).

ii) The Luo People from Northern Uganda

The Luo belong to the Nilotic ethnic group. They are categorized under the Nilo-hamates and the River lake Nilotic. The Luo left Egypt and Ethiopia and settled for some time in Bar-el- Ghazel in Sudan. The Luo originated from an ethnic group known as JO-Lwo. They migrated from Anywaa, an area of present day Southern Sudan in about 550 A.D. and marched southward to present day northern Uganda, where they split into two groups. One group moved westwards into present day Alurland in Nebbi district and another group moved into Gulu and Kitgum districts. In the course of Luo migrations from Sudan southwards along the River Nile, Labongo, Gipir and their families settled down along the River Nile, in the geographical area of present Northern Uganda in Pubungu, Packwach. By 1427, the Luo had already established themselves firmly in Pubungu. While at Pubungu, Olum, the king died and his son Otira succeeded him in 1427. Otira gave birth to Nyabongo (Labongo) pajalu, Nyiipir (Gipir) pa Alur atyak.

iii) The Bagishu People from Eastern Uganda

The Bagishu, popularly known as the Bamasaaba, are Bantu speaking from Eastern Uganda. They are found in western and southern halves of Mt. Elgon. The Bagishu occupy the present

districts of Sironko, Manafa, Bududa, Mbale, and Bulambuli. The Bagishu's are closely related to the Bukusu and Luhya of western Kenya and are very famous for their traditional male circumcision conducted every even year. They are mainly agriculturalists; who grow millet, bananas, and sorghum on small holder plots.

iv) The Baganda from Cental Region

Buganda is found in south central region of Uganda in East Africa. The Baganda are at times referred to as the king's men because of the significant role that the kabaka plays in their social, political and cultural lives. Buganda was originally known as Muwaana because of its sparse population, but later after several clans were amalgamated (okuganda) to form a strong kingdom, they came to be known as Buganda. It basically covers the areas of Kampala, Mpigi, Mukono, Masaka, Kalangala, Kiboga, Rakai and Mubende.

The Whiteman's view about literature affected their perception of African literature. The Whiteman looked at literature as that which is put down to writing, yet African literature was in oral form especially that our literature basically explains what surrounds us. Oral pieces are in most cases considered to be narratives: myths, legends and folktales, they are in most cases not differentiated. The creation myths that are studied here have a legacy, with evidence at the site or with what is transpiring in the communities that subscribe to the them. The controversies and ignorance about the narratives has prompted various studies on them.

1.3 Statement of the Problem

Different researches have been carried out about myths all over the world. A close examination of the works indicates a disparity between the comparatives, that believe that myths all over the world are similar, and the particularists who consider that myths can never be the same. Comparatives such as Levi-Strauss (1968:251); Ruth Finnegan (1970: 20); Abasi Kiyimba

(2010: 249-250); Sayyid Hurreiz (2006: 50), show that myths have similar structures in terms of the plot, character, story and idea. While particularists such as Robert Lowel (1958) disagree with the comparatives saying that such similarities are vague and artificial (qtd. In Finnegan 28) consequently creating a debate on how we can explain the similarity in myths throughout the world. This research recognized the similarities that the scholars talk about, but raised a question about the elements that recur in the literary works and their importance as questioned by Gillespie Tim in his article "Archetypal Criticism for Students: Finding the Mythic Resonance" (2010) he questions:

What mythic elements or archetypal patterns, themes, characters, settings, symbols, imagery, plots or versions of the hero's quest- are employed in this literary work? What do they contribute to the work as a whole? Does the work add anything to the understanding of the archetypes? Does the work subvert or deconstruct any archetype? (par. 6).

Gillespie indicates that we need to find out if the work helps in understanding of an archetype. This study examined the structural elements and went ahead to show their impact through current socio-cultural legacies such as power/politics and other social values that stem from their belief in the myth. Abasi Kiyimba (2001, 2010); Bayo Ogunjimi and Abdul Rasheed Na' Allah (2005); Mukaba Wanjiku and Okombo Okoth (1994); Opio Okaka (1996); Aaron Mushengyezi (1999, 2009, 2013); Kavetsa Adagala & Wanjiku Mukabi Kabira (1985); Lauriat Lane, JR (1994), Sayyid Hurreiz (2006); Ruth Finnegan (1970); Okumba Miruka (2001) have done research on archetypes and structures and socio-cultural legacy but they have not had a combination of the three: structure, archetypes and socio-cultural legacy put together.

1.4. Scope of the Study

The research was restricted to a structural analysis of selected Ugandan myths and their socio-cultural legacies. To examine the mythical patterns; structural, archetypal and sociological theory was used. The myths studied were the Buganda myth of "Kintu and Nambi" Ankole myth of

“Ruhanga and his Three Children” the Luo myth of “Gipir and Labongo” and the Bugishu myth of “Mundu and Sera”. The structures of the selected Ugandan myths were examined drawing from one of Levi-Strauss’ most influential works that is, The Structural Study of Myths, (1968). The similarities and disparities in the myths were analysed in terms of narrative structure, symbols, character types, motifs, plot, story, themes and sub-themes. Socio-cultural legacy was equally examined in terms of power, politics, religion and gender.

1.5 Research Objectives.

Main Objective:

The main objective of this study was to examine the structures of the selected Ugandan myths and establish their socio-cultural legacies.

The specific objectives were:

1. To analyse the structure of selected Ugandan myths with a view of establishing whether they follow a similar structural pattern.
2. To explain the cause of the similarities in selected Ugandan myths; relate them to archetypal themes using the structures in objective one.
3. To examine whether the selected Ugandan myths have related socio-cultural legacy.

1.6 Research Questions

1. What structural patterns are common in the selected Ugandan myths?
2. Why are the themes, character and structures in the selected Ugandan myths similar?
3. Are the selected Ugandan myths reflected in the daily lives of those that subscribe to the myths?

1.7 Theoretical Framework.

This research was grounded on structural, archetypal/myth criticism and sociological approach to Literature. Structuralism helped to divide the myths into structures, while archetypal/myth criticism was used to find out if there were principles that the selected Ugandan myths followed in their formation. The sociological approach was vital in examining the life style of communities in which the myths were found. The tenets of each of the theories used are analysed below:

1.7.1 Structural Theory

Baldick Chris in Oxford Concise Dictionary of Literary Terms (2001) shows that the major proponents of structural theory are Ferdinand de Saussure, Ronald Barthes, Michael Foucault, Jacques Lacan and Claude Levi-Strauss. Structural analysis of myths derives from structuralism, a theory whose proponents believe that all elements of human culture, including literature, may be understood as parts of a system of signs. Semiotic theorists believe that: "All signs derive their meaning based on their differences from one another" (246). Semioticians generally follow Saussure's belief that sign systems must be understood in terms of binary oppositions. Baldick shows that in using structuralism we get meaning through contradicting structures, we therefore have to analyse a piece of work using the differences and similarities to come up with meaning. The major arguments in this report were based on the view of a cultural anthropologist Levi-Strauss Structural Analysis of Myths (1968), who asserts that:

By systematically using this kind of structural analysis it becomes possible to organize all the known variants of the myth into a set forming a kind of permutation group, the two variants placed at the far end being in a symmetrical, though inverted relationship to each other (223).

Levi-Strauss in the above quotation shows that in using Structural analysis, it is important to examine all the variations in the myth and observe the structures that will have been created.

Structural analysis was essential in this study because it helped in dividing the myths into the shortest meaningful sentences. These were put side by side and examined to come up with meaning. The variations on the same subject were used to establish the relationships in the structures of the selected myths.

1.7.2 Archetypal Theory.

The modern concept of archetype appeared in the late nineteenth century, referring to the recurring literary phenomena such as motifs, themes, and narrative designs. Baldick notes that archetypal criticism is; “A kind of literary interpretation that regards literary works as expressions or embodiments of recurrent mythic patterns and structures, or of ‘timeless’ archetypes” (164). Baldick gives one of the major tenets of Archetypal criticism that traces the patterns in different myths. This study particularly based on Wilbur Scott’s view in a book, Five Approaches to Literary Criticism (1962) where he shows that; “Archetypal criticism does not necessarily have to go back to specific myths; but they discover basic cultural patterns which assume mythic qualities” (250). Wilbur shows that we may not necessarily return to original myths but the mythical patterns will just emerge. The study examined structures of the myths and the similarities emerged.

Archetypal analysis helped to relate the ideas, plot, story and other structural elements to what was already in existence, consequently making the interpretation of the myths easier. The work focused on the similarities and differences in idea, character, plot, motif, setting among others. They were compared and finally related to the Bible and Greek literature.

1.7.3 Sociological Theory

The sociological approach was used to establish the relationship between the remote cultural aspects of the myth to the life style of the communities that subscribe to the myths. This

approach majorly deals with art and society; the myths are got from the society and are created for the society. As noted by Wilbur; “Art’s relation to society is very vital” (123). There is a relationship between a work of art and society. Art is not created in a vacuum, but should give answers to pertinent issues in the society. The critics in this approach argue that literature and society are in a reciprocal relationship as stated by Harry Levin (1966). “The relationship between literature and society are reciprocal. Literature is the effect of social causes; it is also the cause of social effects” (qtd. In Wilbur 126). From the sociological perspective, the study sought to find out if the selected Ugandan myths were consciously created to suit the demands of the communities.

The three theories informed the study in the sense that structural theory helped in achieving the first objective that divides the myths into the shortest possible sentences: structures. These structures were examined for similarities and differences. Archetypal criticism helped in identifying recurring themes from the structures and related them to an archetype. Finally the sociological theory linked the myths to what transpires in the societies that subscribe to the myths in order to establish their legacies.

1.8. REVIEW OF RELATED LITERATURE

This section examines works done by different scholars. It is divided into three units that relate to the research objectives: 1. Structural analysis of myths that focuses on literature related to the structures found in the myths 2. Archetypal analysis, which examines the archetypes in the myths and 3. Socio-cultural legacies of myths, that centers on the legacy that the myths have in the societies. The works done by different authors were studied and the gaps were identified and filled.

1.8.1 Works on Structural Analysis of Myths

Dividing myths into structures is one way in which myths can be analysed. Structural analysis involves dividing the myths into the smallest units, in this case, sentences referred to as mythemes. Mythemes being the smallest units in a myth are useful in deciphering the thematic relations. The structural analysis done here is based on the views by Levi-Strauss (1968), he recommends that myths should be divided into mythemes which are subsequently classified and visually sorted in columns. If structures are the same, then it is probable that meaning is the same.

Levi-Strauss features prominently among the scholars that have analysed myths structurally. He recommends on how to analyse myths when he writes: "Only if the reading of the myth is done with both the temporal and thematic relations. These aspects taken together into account can the meaning of the myth be deciphered" (218). This study utilized what is recommended by Levi-Strauss by dividing the myths into the smallest units in form of sentences (mythemes) in order to determine if they have similar structures. Using the structures developed, the study went ahead and found the thematic relations in the myths.

Levi- Strauss in studying myths of separate cultures shows that myths of different cultures can be the same. He does a structural analysis of the play *King Oedipus* and compares it with other Theban plays. He goes ahead and compares American and European myths. After comparing Zuni origin and emergence of myths, he realized that there were similar myths in other Pueblo tribes, he concluded that: "Myths from widely separate cultures can be the same" (209-10). Levi-Strauss' findings prompts the question on how myths of widely separate cultures can be the same. The cultures that are close to each other should be the ones with similar myths because neighbors can easily copy each other.

Mushengyezi Aaron in a book, Oral Literature for Children: Rethinking Orality, Literacy, Performance, and Documentation Practices (2013), shows that the structures of oral texts are the same and he specifically identifies “opening and closing formulas, sound patterning, repetitive structures” (51) in children’s tales that he studies from Uganda, Rwanda and Burundi. Mushengyezi is specifically enlightening on the structures of the myths from East Africa being the same. Frye Northrop in his Anatomy of Criticism (1997) also identifies the similarity in the narrative motifs, plot and storyline (78). The study substantiated on Mushengyezi and Northrop’s findings by utilizing structuralism as a theory. It also analyzed the structural aspects identified by Mushengyezi and Frye. Finally, the study related the myths to archetypal ideas as seen in chapter two and three of this report.

Feldmann Susan in a book African Myths and Tales (1963) attributes the similarities in the structures to the historical connections. She collects myths in various parts of Africa and compares them with those from Europe, her findings indicate that:

A survey of African tales discloses a large number of themes and motifs familiar from European fairy tales. There are analogies of “Cinderella,” “The Spinning Woman by the Spring,” “The Swallowing Monster,” ...the parallels between African tales and world themes together with resemblances between the animal trick star tales and Aesop’s fables, the medieval cycle of Reynard the Fox, the Panchatra tales in India, and the Jataka tales in China, point to a historical connection between Africa and other areas of the old world (19).

Feldmann shows that tales from different parts of the world have similar structures as reflected in the repetitive motifs. She helps to disapprove the view that was raised in the background of this study that African oral literature is not worth a study. Feldmann shows that the myths in Africa are connected to those from other areas of the world. She goes ahead to demonstrate that the similarity is caused by historical movements that took place. If myths are part of literature, then as literature, it borrows from the common pool of literature. But if we consider that myths are, “an account of history”, history of a particular group should specifically belong to that group;

with exception of the groups that originate from the same place and later on split. The selected Ugandan myths and those away from Africa seem farfetched. But it was worth a research to find out the similarities and differences in the structures, and finally the possible cause of the similarities.

The findings of Mushengyezi (2013) who, earlier on in this study, shows that the structures of the narratives are the same, shows that the structures of the narratives can also be different. Mushengyezi in the study on children's literature, concludes that; "The opening formula used by the Banyarwanda- Bafumbira narrators such as Kabudensia differed greatly from those of the Banyankole" (54), therefore indicating that similarities and differences are all possible. Despite the distance between the communities, we find similar structures of myths that are archetypal in nature. Identical structures in myths do not mean that the myths don't have differences; the differences in the myths are evident. This research agrees with Levi-Strauss and other scholars that show that the structures of the myths can be similar, but it correspondingly shows like Mushengyezi that they are not necessarily the same.

The literature on structural analysis indicates that the myths can be examined by dividing the myths into the smallest meaningful unit; this will help to compare the myths. Levi-Strauss shows that the myths even from divergent communities are the same in structure. Mushengyezi deals particularly with children's narratives and specifies that the opening, closing, sound and repetitive structures are the same, while Northrop talks of "narrative motifs, plot and storyline". Feldman attributes the similarity in structure to the movements. This study recognized what the above named authors did, but went ahead and examined the structures with a focus on comparing the selected Ugandan myths. It dealt with myths from different parts of Uganda and made conclusions basing on various structural elements.

1.8.2 Works on Archetypal Analysis of Myths.

Like structural analysis, archetypal analysis proceeds from the initial assumption that every work of Literature can be categorized and fitted into a large framework that encompasses all literature. Fitting literature into a larger framework of literature shows that the ideas in the myths are not new but have been in existence. According to Wilbur Scott (1962), the foremost proponent, Sir James Frazer's in his The Golden Bough (1890-1915), traced elemental patterns of myth and ritual which recur in the legends and ceremonials of many diverse cultures (247). While Abrams M.H in A Glossary of Literary Terms (1998) highlights the same when he writes:

Archetype signifies narrative designs, character types, or images which are said to be identifiable in a wide variety of works of literature, as well as in myths, dreams, and even ritualized modes of social behavior. The archetypal similarities within these diverse phenomena are held to reflect a set of universal, primitive, and elementary patterns, whose effective embodiment in a literary work evokes a profound response from a reader (201).

Abrams shows the archetypal nature of myths, which is reflected in patterns, characters and images of myths around the world. In the Ugandan context, Kiyimba (2010) observes that; “Myths all over the world have similar mythical patterns” (252). He shows that Kintu, who is in a number of Ugandan creation myths, can be traced in Eastern Ugandan, in Busoga; he is said to have moved from Bugishu land through Busoga to Buganda. Kiyimba also cites Kihumuro Apuuli (1994) that traces Kintu to the list of kings in the pre-Babito and pre-Bachwezi dynasty in the kingdom of Bunyoro Kitara (qtd. in Kiyimba 252). Kiyimba’s observation about the appearance of Kintu in different myths helps to concretise Feldmann’s (1963:19) view that the similarities in the myths are because of the movements. Kiyimba has mentioned Kintu who in the Bugishu myth is referred to as Kundu, who moved through Busoga, and was later identified in Buganda after supposedly changing his name from Kundu to Kintu. This research substantiates on the findings of Kiyimba and adds on other archetypal elements found in the myths that were studied.

In this study, archetypes are examined using Baldick's definition; he looks at archetype as "a kind of literary interpretation that regards literary works as expressions or embodiments of recurrent mythic patterns and structures, or of 'timeless' archetypes" (164). Baldrick indicates that archetypes manifest themselves in different works of literature. This shows as observed by Frye (1997), that the literary works that are in existence today owe their origin to an original idea. Literature is therefore full of archetypes and the interpretation of literary texts can be easily done when one refers to the archetypal ideas. This study attempted to relate the ideas in the myths to the Bible creation story and the play King Oedipus (1888) by Sophocles.

The examples of archetypal ideas are shown by Ogunjimi and Rasheed (2005), they show that; "The biblical myth of creation identifies "snake" as an archetype of evil. It is the same motif that the snake in the myth of Bayagida represents. On the other hand, Bayagida stands for good" (51). The snake here is looked at as a symbol of evil, it is crucial that the objects or characters in the myths are examined and related to archetypes. They go ahead and show the archetypal ideas that recur in the stories when they write: "Issues that recur in myths include the creation of the universe, religion, divinities, and the rites of passage, such as birth and death." (57). Ogunjimi and Rasheed show that the ideas that we have in some of these myths originate from the Bible. All the aforementioned items that recur in the stories were examined in the selected Ugandan myths as discussed in chapter two and three.

The similarities in the works are basically because they are archetypal. Lauriat Lane, JR. in the "Journal of Aesthetics and Art Criticism" (1994) observes:

The literary archetype brings certain qualities into the literary work in which it appears. It may alter the form of a story by suggesting a mythic narrative pattern to be fulfilled; it may bring additional meaning to the literary work by the connotation of a past archetypal identity (231-232).

Lauriat shows that archetypes affect a piece of work. A piece of work may take on a form

because it intends to follow a particular archetype that is essential to the meaning. Lauriat's view is that the ideas that we have are usually picked from what is already in existence. The same is agreed upon by Ogunjimi and Rasheed (2005), they assert that: "archetypes are continuous remodeling of ancient attitudes, activities, materials, cultures, without necessarily changing their inherent meanings or ideas they symbolise" (48). Such actions, images and phenomena that repeat themselves in the course of human development are regarded as archetypes. Imitation of patterns that are already in existence draws our attention to the version Kiyimba (2010) gives as opposed to the version that was got in the field. The structure that is followed is related to the idea that they are following creation mythical pattern, particularly that in "Ruhanga and his Three Children".

Much as Levi-Strauss, Lauriat, Mushengyezi and Kiyimba look at archetypes as an imitation of what is already in existence, Carl Jung (1928) theorized that "archetype originates in the collective unconscious of mankind; for example, the shared experience of a race or culture, such as birth, death, love, family life, and struggles to survive and grow up" (qtd. In Barnet 438). Even if the communities do not get into contact with each other, death or love are bound to affect these communities in the same way, therefore showing that the archetypes are inevitable with or without the movements.

Abrams, Kiyimba and Northrop, show that the similarities in the myths are due to original ideas that are duplicated in the current myths. The ideas in the myths, as observed by Jung are caused by collective consciousness. Lauriat shows that the archetypal ideas are brought in a piece of work deliberately for the work to have the same mythical structures, therefore creating a debate on how the ideas come to be. The study set to prove whether the selected myths relate to archetypal ideas.

1. 8.3 Works on Socio-Cultural Legacy.

Myths are an account of historical happenings therefore they cannot completely be disconnected from the lives of the communities that subscribe to them. They affect the communities that subscribe to them politically, socially, and economically. Modernity today affects our oral culture and tradition, but oral culture cannot be completely erased in the minds of the people who subscribe to the myths. Okpewho Isidore in an article “Rethinking Epic” (2017) observes that; “The tales they tell are in a fundamental sense more about our present life, however skillfully masked by images of another world” (225). Okpewho shows that the tales although are in the past, directly influence what is in the contemporary society. This section explores works on the importance of these myths to today’s society.

Mushengyezi Aaron in a chapter “Heroic Women in Ankole and Kigezi Legend” (2013) shows the importance of myths when he observes that; “Myths and legends, of course, are not idle tales, they greatly influence a people’s norms, beliefs, and world view” (88). The customs and values in the societies are very vital; the people therefore believe and cherish them. The study set to prove that the selected myths are not just mere tales but the communities still treasure them. Khamalwa Wotsuna equally emphasizes the importance of myths in a chapter; “Myths and Core Values: Circumcision of the Mind” that appears in Performing Change: Identity, Ownership and Tradition in Uganda (2009) he notes that; “It is an assumption of current scholarship in the study of regions that myths are deeply-veiled truths couched in stories that convey, in encoded or symbolic form, a social group’s deepest personal and social values” (90). Khamalwa demonstrates that there is great value that communities attach to myths and they are reflected in their social life style. Khamalwa makes this observation specifically looking at circumcision among the Bagishu. There are a number of myths that do not have practices that are literally seen

today. This study set to find out if the myths that did not have practices that can be seen are still of value.

The importance of oral literature is emphasized by Khamalwa (2009) when he writes: “The stories on which myths are based are not merely stories about the past, but the stories which make the past relevant for the present and future” (103). he shows that the stories that are talked about in the past such as myths have an impact on the communities that subscribe to them. Okpewho (2017) underscores the same when he observes that: “Contemporizing would enable us to project the world configured by the texts, however far back in time it goes, into our own world in an unavoidable but fruitful dialectical engagement with our present circumstances” okpewho enables us appreciate the myths.

Levi-Strauss (1968) stresses the importance of myths regardless of the time, he observes that:

What gives the myth an operational value is that the specific pattern described in it is timeless; it explains the present, past and future. This can be made clear through a comparison between myth and what appears to have largely replaced it in modern societies, namely politics (209).

Levi-Strauss above shows that myths are the basis of what we witness in contemporary society as exemplified in the political systems. Some of these communities consider these myths as old fashioned or historical, but they still have an impact on what transpires today. Okumu Charles in a chapter, “Acholi Orality” that appears in Uganda: The Cultural Landscape (2000) substantiates on the influence of myths among the Kikuyu, he notes:

The Agikuyu myth of creation may be only symbolic but it has a central place in the lives of the people who derive their name from the ancestor, Gikuyu, who spoke and walked with Murungu (their creator) in Gikuyu land. Kenyatta and Ngugi have used this myth for their own political ends and we cannot deny the Agikuyu the faith they have in the myth which binds them together (57).

The Gikuyu myth has been used for political gains and the names that they have are also attached to the names that owe their origin to the myth. This study examined how the selected Ugandan myths are reflected in the daily lives of those that subscribe to them.

Hurreiz Sayyid in a book, Studies in African Applied Folklore (2006) agrees with those that show the relevance of the myths, he emphasizes that; “Tradition has the potential to unify and mobilize the people who are bound by it; the social and political movements have often made use of this fact to gain internal unity and solidarity”(4-5). Hurreiz demonstrates that myths that are part of tradition have the ability to mobilize people, not only traditionally, but in the current societies that have been greatly influenced by modernity. The ability of myths to bring people together shows that the myths that are considered to be traditional and old fashioned are still of great value, and are a source of unity. Hurriez further clarifies on what the beliefs have done when he stresses that:

Different ethnic groups through Africa did not wait for the formation of political parties and politically oriented leagues and societies in order to launch their battles against invaders and colonial powers. They clustered and rallied around traditional repertoire and common heritage which served as a basis for the mobilization of the masses. Although such tradition-based movements were often associated with specific ethnic groups, they managed to unite clans and sub-tribes. In fact, they managed to promote inter-ethnic solidarity and unity, though temporarily in many cases (140-141).

In Africa, social institutions, mythologies and other religious groups base on traditions in order to give political movements a sense of conviction and spiritual being. In East Africa there was the Mau Mau from Kenya, Maji- Maji from Tanzania and the Lamogi rebellion in Uganda, as popular political movements. These movements had strong beliefs in the oral tradition that held them together. Kiyimba (2010) observes the same when he remarks that; “Myth determines a people’s political and economic outlook” (252). He shows that myths are so powerful that they affect the total lifestyle of the people. Some traditional practices have been replaced by modern

practices, but there is still evidence that the current practices owe their origin to the myths of origin.

Myths help the contemporary society identify weaknesses so that they do not repeat the same error. The impact of folklore will as a result be endless, possibly that is why Kiyimba (2010) recommends that:

Uganda's ethnicity problems cannot be entirely explained in terms of the people's folklore, it is a phenomenon whose impact on the socio-political direction of the country must be acknowledged and continuously monitored. It equips the people with positions that often turn into inflexible dos and dont's on moral, social and political questions, and therefore pre-disposes them to conflict with others who subscribe to divergent beliefs constructed by alternative forms of folklore (249-250).

Kiyimba shows that folklore shapes the communities thinking and way of life. It is difficult to erase people's history that is embedded in the folklore. We should appreciate our folklore and utilize it in solving some of the problems in the community. It is important that society be understood through its oral tradition which is a very strong backbone to modern society. This is emphasized by Kiyimba when he writes: "Individuals never completely break free from the legacies that are bequeathed to them by the founding myths of their societies" (256). The behavioral patterns and the social life of the people who see the spectacular features that are associated with the myth will be affected by it. A conscious effort is made by the communities that subscribe to the myths to ensure that the children, as they grow up, do not lose touch with the myths. The social life of the children therefore rotates around the foundation of the myth which binds them to the community of their origin.

Hurreiz like Levi-Strauss notes that: "Fictitious folktales play an important role in sharpening and training the child's imagination and inventiveness which is reflected in the social and moral behavioral patterns" (63). The position of Hurreiz and Levi-Strauss is vital, especially when they emphasize sharpening the child's mind, but the truth will depend on how much emphasis the

community puts on the myth. If reference is made to a particular myth as a child grows up, there will be a greater attachment and belief in it. In relation to the above, Namayanja Saida in a chapter, "Representation of Masculinity in Ganda Myth" that appears in Performing Change: Identity, Ownership and Tradition in Ugandan Oral Culture (2009), writes that; "From their youngest days, children are taught the myth so that the patterns of behavior portrayed in the story actually grow within them" (106). She says this in her study of the Buganda myth of "Kintu and Nambi". It is important to teach children these myths from the "youngest days". In the same research, Namayanja in her findings shows that "older people seem to agree with what the myth stipulates while the young ones were opposed to it saying that the times have changed and some of the beliefs should change too"(111). The statement made by the young people contradicts the reason as to why the young children are told the stories earlier. It is actually true that when children grow up they begin questioning what they see around them.

The myths are usually used to instill discipline or create a kind of thinking in the community. A community will therefore have an identity because they will be identified with the actions that are derived from the myths of their origin. Hurreiz (2006) observes:

The beliefs, myths, legends, proverbs, folklore, fables, riddles, conundrums were instruments fashioned by the clans or tribes for the inculcations of standards of action and philosophies of life which reflect the tribes' history and general character (68).

Hurreiz shows that myths are crafted to suit the demands of the communities that subscribe to the myths, which indicates that they should have an impact on the societies. Myths have both positive and negative legacies. Originally myths were meant to inculcate good behavior, but the question is whether it has done so, and if it is replicated in the life styles of the people.

Folklore and myth as noted by Kiyimba (2010) is still a formidable pillar of Uganda society in its diversity. Kiyimba writes: "Myths have features that encourage these diverse people to be self-

centered and inward looking and to look at others as less than themselves” (249). The outlook of the society today, according to Kiyimba is picked from the folklore. People’s behavior and lifestyle are as a result of the myths that were originally custom-made to meet the demands of a particular community. This research sought to establish if there is a relationship between the myth and what the communities believe in today.

Mushengyezi, Khamalwa, Levi-Strauss, Namayanja and Okumu above show that the traditional myths are of core value today. The myths should not be taken as idle tales because they take a central place in the lives of those that subscribe to them. Hurreiz and Kiyimba clearly show that the politics of the time stems right from the myths consequently showing that the myths are the basis of the politics of the communities. This research examined the myths and gave more evidence to show the relevance of the myths in the life style of the communities that the myths stem from.

1.8.4 Conclusion

The conclusions that are made by the cited scholars about similarities in the myths may be true, but they lack substantial evidence from the selected Ugandan myths. Levi-Strauss, who attempts to give evidence, looks at completely foreign myths. Mushengyezi, Wotsuma and Kiyimba who focuses on Ugandan myths look at the general structures and socio-cultural legacy of the myths and make conclusions based on particular aspects like Kiyimba who only bases on character types. The researches done on African oral literature can never be exhaustive enough. This research substantiates on the earlier findings done by focusing on a structural analysis of the Buganda myth of “Kintu and Nambi”; Ankole myth of “Ruhanga and his Three Children”; the Luo myth of “Gipir and Labongo”; and the Bugishu myth of “Mundu and Sera”. It examined the similarities and disparities in the selected myths in terms of narrative structure, plot, themes,

images, storyline, and character types. The study also established the cause of similarity and their socio-cultural legacies as seen in chapters two, three and four of this study.

1.9 Significance

Different studies have been carried out on different aspects of myths. The studies do not delve deep into myths, specifically the myths of “Ruhanga and his Three Children”, “Kintu and Nambi”, “Gipir and Labongo” and “Mundu and Sera” myths. Little or no scholarship at all does a structural analysis using archetypal and relates to the socio-cultural legacy of the myths. It is hoped that this study will help in documenting myths from different regions of Uganda, showing the similarities, differences and the archetypal ideas in them. The study will equally show the relevance of myths today despite the view that myths are old fashioned.

1.10 Methodology of the Study.

This work examined the structures of selected Ugandan myths and their socio-cultural legacies. A structural analysis was done in order to establish similarities and disparities between the selected Ugandan myths in terms of narrative structure, motifs, story and plotline. Together with structural analysis, archetypal criticism which in most times overlaps with myth criticism was used to identify common mythological patterns, themes and character. This study arranged the selected Ugandan myths and reduced them into structures in order to identify similar narrative structures, themes, images, character types and found out the cause of the similarity and their socio-cultural legacies.

1.10.1 Research Design

Qualitative research was used to collect data, it helped in identifying, coding and categorizing patterns found in the selected Ugandan myths. Qualitative data comes from the evaluation of research questions generated at the very beginning of the inquiry process. The researcher used snowball where by she identified the first three respondents who are lecturers in Kyambogo,

Makerere and Uganda Christian University. They directed the researcher to other resourceful people. The researcher analyzed the data that was got from the interview that was administered in the field and the data was categorized into different themes, motifs and structures that emerged.

1.10.2 Research Sites

The research was carried out in all the regions of Uganda, that is to say; North, East, West and Central. Myth sites such as the caves that explain the origin of the Bamasaaba in Mbale; the site where Gipir and Labongo separated in Pubungu, Pakwach; *Entanda za Walumbe* in Mubende and the Ankole museum, Igoongo, in Mbarara were visited. The researcher moved to areas around Kampala that had potential resourceful respondents, such as Makerere, Kyambogo and Uganda Christian University that had senior lecturers that had done research on Ugandan myths. A library research was done in Kyambogo and Makerere University libraries.

1.10.3 Study Population/Sample Size

A sample size of twenty (20) respondents from each group consisting of at least eight (08) elders, twelve (12) youths that subscribe to the selected Ugandan myths were interviewed. A total of eighty (80) respondents were engaged in this study. Initially the myths that were to be studied were five (5), but they reduced to four (4) because the “Amabeere ga Nyinamwiru” and “Ruhanga and his Three Children” were studied as one myth after realizing that they merged into the same myth. “Amabeere ga Nyinamwiru” was consequently considered as the second part of the Ankole myth. Two of the myths such as the Ankole myth and the Luo myth had two versions. One popular version was used in the analysis while the other version was simply referred to.

1.10.4 Research Instruments

In order to collect data from the above subjects, the following research instruments were designed and used to collect data: interview schedules, focused group discussion and documents written in the past that have a bearing on the study.

1.10.4.1 Interview Schedule

Both directive and nondirective interviews were used, in the directive style, direct questions were asked. In nondirective, the interviewer gave lead or prompting questions and the informants were free to speak within the confines of the research topic. Interviews were used with resourceful informants that had researched and studied the myths such as the lecturers in the selected Universities, and elders that had strong backgrounds of the myths. The above instrument was reliable because the interview was carried out by the researcher, with the help of a research assistant.

1.10.4.2 Focused Group Discussion

In cases where the researcher accessed the respondents at the same time, she used focused group discussion in groups of 5-7. The groups comprised of youths that stayed close to the sites and University students. They discussed their views on the myths as the researcher asked questions and made an audio recording of their responses.

1.10.5 Data Collection

Primary and secondary sources of data were used. The researcher read the available literature on the myths from Kyambogo University, Makerere University library, and from different web sites. While examining the similarities and disparities in the myths, the researcher used an interview guide to get information on the selected Ugandan myths. The researcher equally examined if the selected Ugandan myths had similar socio-cultural legacies. The data was coded

based on the samples collected and placed under different themes, motifs and a summary was developed.

1.10.6 Data Processing and Analysis

Data was collected from focused group discussion and interview. The structures of the myths were isolated and put side by side. The structures of the myths were broken down into sentences as recommended by Levi- Strauss (1968) when he says that: "Myth may not necessarily be isolated into phonemes, morphemes because they would be confused with speech; therefore we should look for them at sentence level" (225). From the structures; motifs and themes were examined to establish the cause of similarity and disparity. The myths were then related to the lifestyle of the communities that subscribe to them.

1.10.7 Data Analysis Technique and Presentation

This was a field and library research. The data collected from the field and the library was analyzed qualitatively and categorized under different structures that recurred in each myth. The study used content analysis and grouped the data into motifs and themes under the three research questions/objectives.

1.10.8 Limitation

The research faced a number of constraints that ranged from, language barrier, unfavourable weather and lack of published materials.

- The research was carried out in different parts of Uganda. The researcher does not speak Lugishu and Ruyankole, yet these were languages of the speech community where the research was carried out. The researcher used research assistants who were proficient in these languages. The research assistants helped with interpreting and administering the interview guide and questionnaire where the respondents were not comfortable with

English, Luganda and the different Ugandan Luo dialects, which were the languages that the researcher speaks fluently.

Initially the researcher had a target of five myths to study, but in the field, those that narrated the Ankole myth of “Ruhanga and his Three Children” considered it to be the same myth as the “Amabeere ga Nyinamwiru”. Those that narrated the myth of “Ruhanga and his Three Children” concentrated on the part of Ankole and ignored the part on Bunyoro Kitara. The researcher considered the “Amabeere ga Nyinamwiru” as part of the Ankole myth consequently reducing the myths to four other than the five that were indicated in the proposal.

- There was lack of sufficient published materials on the myths studied, may be because most of them had not been published. The researcher utilized the materials that she got from the field and documented them.
- Some of the research areas were quite hard to reach; such as the slopes of Mountain Elgon. The field research started in November 2013 which was rather rainy, the researcher had to postpone until January 2014 when it was fairly dry. Therefore making the roads easier to use
- Research has generally been monetized in Uganda. The researcher traveled to research sites which serve as tourist sites as well. Although an effort in trying to convince the respondents in the research areas that this was simply an academic research, all those that had the relevant materials at the sites demanded for money in order to give any information, materials or assistance that they provided.

1.11 Definition of Key Terms.

Comparatives: Scholars who argue that myths are similar in structure.

Particularists:	Scholars who argue that myths cannot be similar in structure.
Socio-cultural:	Relating between life style of the people that subscribe to the myths and culture that stems from the myth.
Legacy:	This study adopted the definition of legacy from <i>Oxford Advanced Learners' Dictionary</i> 7 th edition which defines legacy as: "A situation that exists because of events, actions, etc. that took place in the past" (843).
Morphemes:	Smallest meaningful sentence in the myths.

CHAPTER TWO

STRUCTURAL ANALYSIS OF THE SELECTED UGANDAN MYTHS

2.1 Introduction

This chapter examines the structures of the selected Ugandan myths with a focus on their structural similarities and differences. In this chapter, the myths are divided into the shortest possible sentences that Levi-Strauss refers to as morphemes. Each myth is divided into structures and compared in terms of the plot and story line, journey motif and the opening formula.

2.2 Myths and their Origin

Table One: Showing Name of Myth and Place/ Region of Origin.

S/N	Name of Myth	Place of Origin	Region
1	Ankole Myth of "Ruhanga and his Three Children".	Ankole	Western
2	Buganda Myth of "Kintu and Nambi".	Buganda	Central
3	Luo myth of "Gipir and Labongo".	Luo	North
4	Bugishu Myth of "Mundu and Sera"	Mbale	East

All the regions; West, Central, North and East are represented. The structures of the myths are compared below.

2.3 Structural Layout of the Selected Ugandan Myths.

This section handles the structural units of the myths. Each myth is broken down into the shortest possible meaningful sentences.

2.3.1 Structural Layout of the Ankole Myth on “Ruhanga and his Three Children”.

1. Nkore land was uninhabited
2. Ruhanga came down from heaven to live on land and rule over it
3. Three children were born to Ruhanga
4. Ruhanga needed an heir to the throne
5. Ruhanga gave tests to his three sons
6. The three sons held milk pots on their laps till morning
7. The youngest son, overpowered by sleep, spilled all of his milk
8. The younger brother asked his elder brothers to give him milk; they each gave him half of their milk
9. The second youngest son also dozed off and spilled some of his milk
10. The second son pleaded with his brothers to contribute for him milk and they refused
11. Towards dawn, the eldest son slept and upset his pot and all his milk was completely lost.
12. Ruhanga called on them to see how they had performed
13. Ruhanga gave names to his children: Kakama, Kahima, and Kairu
14. Kakama was declared the heir and ruler of Ankore, Kahima, the herdsman to Kakama and Kairu, a servant to his brothers
15. Ruhanga returned to heaven, and the younger son, Kakama started ruling as the Omugabe of Ankore
16. Rugabe, the king, was later succeeded by Ruyonga
17. Ruyonga sent his daughter, Nyamate, to Isaza, Isaza fell in love with her and she got pregnant with his child

18. Nyamate, after some time, realized that Isaza loved his cows more than her
19. Nyamata returned to her father, Ruyonga
20. Ruyonga sent his two cows that he loved so much, his bull Ruhogo and calf, Kahogo to Isaza's herd and Isaza got to love them so much
21. One day the two cows broke loose and returned to Ruyonga's kraal
22. Isaza decided to follow the cows and ended up staying in Ruyonga's home with his wife for the rest of his life
23. Bukuku, who is left as a gate keeper, ruled in Isaza's place
24. Ruyonga was succeeded by Isimbwa
25. Isimbwa had a son with Nyinamwiru, Bukuku's daughter, who was named Ndahura
26. In fulfillment of a prophecy, Ndahura killed his grandfather, Bukuku
27. Ndahura thereafter ruled the kingdom
28. Isimbwa, decided to handover Nkore kingdom to Ndahura after seeing that he was very powerful
29. Through a series of military campaigns Ndahura was able to establish the Bachwezi rule over the present day Uganda and the lake region of Tangayika
30. Ndahura was later captured in his campaign against Ihandiro, Ndahura was rescued and decided to hand over his empire to his son Wamara
31. Wamara in the last year of his reign established his capital at Itaba in Rwampara near Mbarara town
32. A slave girl, Njunaki, bore Wamara a son, Ruhinda
33. It is during this time that several misfortunes befell the Bachwezi and as a result, Wamara and his followers disappeared into Lake Wamara in Singo

34. On Wamara's return, he discovered that his father's capital then at Ntutsi (or Ntusi) in Bwera, had been deserted and his father's drum, Bagyendanwa, had been put under the care of his maternal grandfather, Katuku
 35. It was then handed to him as the heir to his father
 36. From then on, Ruhinda the founder of the Bahinda dynasty of Ankore ruled the southern part of the crumbling Bachwezi Empire, while the northern part fell to the Babiito of Bunyoro. To the east, the kingdom of Buganda was established
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2.3.2. Structural Layout of the Luo Myth

1. The Luo moved from Sudan and settled in Pubungu
2. In Pubungu, Olum, the king handed over power to Otira
3. Otira, the king was on the verge of dying
4. Otira called his two sons, Gipir and Labongo
5. Otira asked Labongo, the elder son, to swear that he would guard the Ancestral Spear with his life
6. When the time came, Labongo would pass on the spear to his elder son
7. Otira performed the ceremony of passing on the Ancestral Spear and died not too long after
8. One day when Labongo was away, an elephant invaded Labongo's garden of cowpeas
9. Labongo was far away hunting
10. Labongo's wife made an alarm
11. Gipir, Labongo's brother came to rescue the garden
12. Gipir threw the Ancestral Spear (which then belonged to Labongo) at the elephant
13. The Spear stuck on the elephant, and it went with it

14. In spite of the long entreaties from Gipir and other members of the family, Labongo refused to accept a replacement of the spear
15. Gipir braved the wilderness to recover the spear at the risk of his life
16. Before his journey, they packed for him eats and water for the journey
17. Deep in the forest he met an old woman
18. The old woman helped him trace for the Ancestral Spear and gave him beads as compensation for destroying his crops
19. On his return, Labongo's child swallowed a bead that Gipir had got from the wilderness
20. Gipir insisted on being given back the bead
21. They had to cut open Labongo's child's stomach and remove the bead
22. Following these incidents, the brothers separated, and agreed to only meet as enemies in the battle field
23. They took an axe and put it in a particular place in the Nile to symbolize where they separated.

2.3.3 Structural Layout of the Kintu Myth.

1. At the beginning of the world there lived only one man on earth, his name was Kintu
2. In heaven there lived Nambi, her two brothers and their father Ggulu
3. Nambi together with her brothers descended from the sky to earth
4. On earth, Nambi and her brothers found Kintu who lived with his only one cow and fed on cow dung
5. Nambi approached Kintu and asked him who he was
6. Nambi immediately fell in love with Kintu and told her brothers about her wish to marry Kintu
7. Her brothers discouraged her despising the fact that Kintu fed on cow dung and its urine
8. Nambi told her father about her wish to marry Kintu
9. Nambi's brothers decided to steal Kintu's cow and went with it to heaven

10. Nambi went to earth and told Kintu that his cow has been stolen
11. Nambi and Kintu returned to heaven together
12. Nambi took Kintu to meet her father, Ggulu
13. Ggulu put Kintu to difficult tests
14. Kintu, with the help of invisible forces, passed all the tests that Ggulu put him through
15. Kintu was allowed to marry Nambi
16. Kintu and Nambi were asked not to turn back as they went to earth even if they forgot anything very important
17. Kintu and Nambi set off for earth
18. Nambi remembered that she had forgotten her millet which was food for her chicken
19. Kintu dissuaded Nambi from going to pick her millet
20. Nambi went ahead to pick her millet
21. Walumbe (death) saw Nambi and decided to follow her
22. Walumbe requested for a child from Kintu and Nambi, after they had children
23. Kintu and Nambi refused to give a child to Walumbe
24. Walumbe went away very angry and promised Kintu and his wife, Nambi, that he would punish them for refusing to honor his request
25. Soon he started killing Kintu's children one by one
26. Kintu decided to take the matter up to his father-in-law. Ggulu was very sympathetic with the problems that his daughter and son-in-law were facing
27. Ggulu promised to send them his other son Kayikuzi, to capture Walumbe and return him to heaven
28. Kayikuzi soon arrived on earth
29. Kayikuzi tried to persuade Walumbe to return to heaven with him

30. Walumbe swore that he would never return to heaven unless he was accompanied by Nambi
31. Walumbe and Kayikuzi got into a scuffle
32. Walumbe managed to escape from his brother
33. Kayikuzi chased Walumbe and as he was about to grab him, Walumbe dived underground
34. Kayikuzi also dived underground
35. The chase continued for several days without any fruitful results
36. Kayikuzi went and confronted Kintu with his failure to fulfill the promise to follow instructions.
37. Kayikuzi gave up the chase
38. Kintu waited a long time but Kayikuzi did not return
39. Kintu resigned himself to his fate, as Walumbe continued to kill his children
40. Kintu vowed that Walumbe would never be able to finish his children
41. Kintu called Nambi and spoke to her as follows:
 - From today, man shall be the master of the woman, and she would always obey him in everything.
 - As a sign of respect, the woman would always greet and serve the man while kneeling
 - The children shall belong to the man.
 - The woman shall not eat chicken because it was the cause of the problem; otherwise the Baganda would be immortal.

2.3.4 Structure of the Bugishu myth of “Mundu and Sera”

1. Mundu with his wife Sera sprang from a cave on top of Mt. Masaaba (Elgon)
2. They had two sons, Kundu, a herd's man and Masaaba, a hunter
3. Masaaba was their eldest son while Kundu was his youngest
4. Kundu, standing upon the mountain one day when the sky was unusually clear; saw a lake on the horizon in the direction of the setting sun

5. Yearning to go and find out the secret of the lake, Kundu journeyed many, many days and nights till he got lost, never to return
6. Travelers in subsequent generations told the story of a man called Kundu
7. Kundu, now Kintu gradually subdued his neighbours and became the founder of a still surviving line of heroic kings
8. Masaaba hunting in the forest met a beautiful girl of Barwa tribe who lived in the forest.
9. Masaaba proposed marriage to her
10. The girl gave Masaaba a condition that he should first meet her people and get circumcised.
11. Masaaba went to the girl's home and he got circumcised
12. Masaaba together with his Barwa wife, returned back to his father circumcised.
13. Masaaba and his wife had three children and one girl
14. The boys were named in their correct order of birth: Mwambu Lubayo, Mubuuya Ukanywa and Wanaale Wakuma and then Nagudi who was the last of the Masaaba
15. One day as Mwambu was grazing his cattle; raiders came and captured his herd
16. Mwambu lost no time; he got to his brother and father and related the story.
17. He followed the raiders and when he saw them he started shouting and charging with the intention of frightening them
18. Mwambu followed them until their home
19. The raiders thought they were many warriors people with Mwambu following the cattle
20. Mwambu was given back his cattle
21. A young boy was captured because of his inability to keep speed with others
22. Everybody assembled in Masaaba's home and the young boy was presented to Masaaba as a war captive
23. Masaaba accepted the boy and adopted him as his son

24. Mwambu Mugisu and Goonyi Soodo looked after cattle until they matured into men.
25. Eventually Masaaba gave Goonyi, his daughter Nagudi
26. Gooyi and Nagudi bore two sons: Sabinyi and Siboolo, that are supposed to have occupied the North Eastern side of Mt. Elgon (Masaaba) and the name Elgon is derived from the name “Goonyi”

2.4 An Analysis of the Structure of the Selected Ugandan Myths.

The structures of the above selected Ugandan myths are analysed below in terms of the stylistic features of the narratives. It compares the stylistic features: setting, performance and language. It also examines plot, storyline, journey motif and the opening formulae of the selected Ugandan myths by discussing them concurrently.

2.4.1 Stylistic Features of the Oral Narratives: Setting, Performance and Language.

The physical setting, that is the environment in which the actions of the narratives take place varied. The settings in African myths relate to the plot, according to Ogunjima and Na’Allah (2005); “It is common in traditional folktales to hear of settings such as the abodes of spirits, caves...villages”. The Ankole myth took place in three worlds: One is the underground world and the earthly world which is considered to be earth and in heaven. The Luo myth has underground for its setting when they go to the water body, and the earth is surrounded by water. The Bugishu myth deals with the hole where the two first Bagishu originated. The Buganda myth is set between heaven and earth and underground where Walumbe kept on diving at.

The physical settings of the myths are vital in the telling of the story because they show us how the different worlds got to interact and know each other. The physical setting enhances the narrative especially in cases where the setting has features that are similar to those in the myth.

Narrating the myths at the sites was different from the myths that were narrated in different settings like homes or offices. Those that narrated the myths at the sites were very passionate about the myths and kept on referring to the evidence.

In Mbale, the guide that took me to the caves was able to show that his true ancestors came from the caves. The elders that narrated the myth of “Mundu and Sera” from a hotel in Mbale town seemed indifferent about the myth. They were very clear that the hole was a metaphorical hole.

The Ruhanga myth was narrated in different settings. Those that narrated the myths in offices did not have faith in them. The ones that were at Igongo cultural center were not any different. While those that told the second part of the myth at the Amabeere ga Nyinamwiru site were very passionate about it. They were able to physically show the breasts of Nyinamwiru, that of the cows and the dogs that Ndahura’s foster father had secured to help in looking after Ndahura. In the narrative, they demonstrated the way Nyinamwiru’s breasts and eyes were thrown. This sounded real because one could see the “evidence”.

The Jaago at Pubungu was very zealous about the Luo myth; he showed the items that were taken by Gipir as he went to the forest. He went to the river and was able to show the spot that Gipir and Labongo separated from, the place where the axe was placed.

At *Ntanda za Walumbe*, they seemed to believe in the myth so much because they were in position to describe and demonstrate how Walumbe kept on diving underground and creating holes that one would literally see. Those that narrated it elsewhere did it plainly just like any person would tell an ordinary story without any attachment.

The place where the myths were narrated was very vital in the telling of the story. The style that was used by those at the physical place was more passionate about the myths than their counterparts. Those at the sites seemed to have faith and belief in the myths unlike those that

were telling the story from completely different settings. At the site, the stories were all told in the original language and later translated to English, they were very passionate and real. Away from the site, the narrative was told in English language without any serious attachment, there was no repetition or dramatization of the narratives.

2.4.2 Plot and Storyline

Plot is a vital feature of oral narratives; Ogunjima and Na'Allah (2005) show the relationship between plot and meaning when they write: "Plot is the sequential arrangement of actions and ideas in the story to make meaning and sense to the listener" (20). Events and ideas in any story should be on purpose to create meaning. In the myths, the plots are arranged systematically to bring out meaning. Though the plots almost begin in the same way, they all indicate that there is something supernatural at the beginning. The plots of the selected Ugandan myths take on similar style like the plot of any African folk narrative. The similarity in plot structure is as shown by Finnegan when she states that; "Many interesting similarities have been discovered in the plots of stories to be found in Africa and else-where in Europe, (notably in *Arabian Nights*)" (321). Like Finnegan that shows that there are similarities in plots of the myths from different parts of the world; the plots of the selected Ugandan myths do not differ from her observation.

The structure of the selected Ugandan myth can equally be looked at from the perspective of a well plotted play. Barnett et al in Literature for Composition: Essays, Fiction, Poetry, and Drama (1996) observes that a well plotted play has an inciting incidence at the beginning that triggers the rest of the actions with so many conflicts as it develops and at the end the conflicts are resolved (207).

The selected Ugandan myths that were analysed show that the kingdoms were the first to exist. In the myths, before the first person to exist is mentioned, there was completely no life. Immediately after, a problem is identified, which is looked at as an inciting incidence. The

inciting incidence triggers actions and a number of conflicts are seen before its resolution. As the first person to exist retires, the kingdom is left to a responsible person and power is passed on until the last person that we see in the lineage in regard to the myth.

2.4.2.1 Inciting Incidence

The myths take shape with the inciting incidence triggering action at the beginning of the selected myths. In Ankole and the Luo myth, the inciting incidence is that Ruhanga and Otira respectively want to hand over power at the beginning of the narrative. This incites the action in the sense that a question is raised: of all their sons; who takes over power? Since the myths do not show the criteria of handing over power, Ruhanga and Otira correspondingly have the right to devise the means of handing it over. In the Ankole myth, the tests were sufficient for Ruhanga to determine the wise one of the brothers that had the ability to rule the others. In the Luo myth it was simply by inheritance and so the elder son automatically took over power.

Unlike the Ankole and Luo myth, in the Buganda myth, the inciting incidence is Nambi's falling in love with Kintu. After Nambi falling in love with Kintu, she pleaded with her father to ensure that she got married to Kintu. Nambi's brothers were sent to steal Kintu's cow to see if Kintu would survive without his cow. Because of the love that Nambi had for Kintu, she told Kintu about his stolen cow, therefore setting off the rest of the actions in the story.

In the Bugishu myth, there are two sub-plots in the storyline. The two sons that are born to Mundu and Sera create the two sub-plots. What triggers the plot on Kundu is his yearning to find out the secret of the lake; this makes him move away from his original place of birth. With the Masaaba plot, it is when he meets a beautiful girl of the Barwa tribe that he wants to marry. The condition of circumcision that the girl puts for marriage is very important because of significance it carries.

2.4.2.2 Attempt to Solve the Problem

An effort to solve the problem that is identified at the beginning of the myths is seen in the tests administered. Before any of the characters take over power, there is a test to prove that, the person is most suitable.

In the Ankole myth, the three sons go through the suitability test for rulership. The boys had to carry milk pots until morning without spilling any of its contents. Ruhanga had to do it because he needed a wise heir to the throne.

Kintu, in the Buganda myth underwent many tests; when his only cow was stolen, one would think he would not survive. Nambi was surprised to find Kintu alive without his source of livelihood. Kintu was further tested to see if his strength and powers would make him a suitable husband for Nambi.

In the Luo myth, Gipir is tested by his journey to the forest. Gipir went alone to the forest and yet he was not sure that he would come back with the Ancestral Spear. Labongo is also tested because as their father was dying, he was told to guard the Ancestral Spear with his life. He was forced to insist on the very spear being recovered because he took an oath.

Kundu, in an attempt to discover the secret of the lake, journeyed in places that he had never been to. Masaaba in the Bugishu myth had to pass the test of manhood by being circumcised. It was a very trying moment for Mwambu, but he was determined to have their raided cattle back and so he braved the bandits single handedly.

2.4.2.3. Ending/ Resolution

All the selected Ugandan myths end with the fact that power is taken over by a particular person therefore showing that there is a resolution that has been reached. At the beginning of the myth,

the question that is raised is who will take over power? Later on in each of the myths, power is passed on to someone else and this leads to the history of those that subscribe to the myth.

The Ruhanga myth ends with: "From then on, Bahinda dynasty of Ankole ruled the southern part of the crumbling Bachwezi Empire, while the Northern part fell to the Babito of Bunyoro, and to the East, the kingdom of Buganda was established". The statement "From then on" gives the status of Ankole, that is: the Bahinda ruled Southern part of the Bachwezi Empire and the North was ruled by Bunyoro and Buganda was established in the East.

In the Luo myth, we have the division of the two brothers who went separate ways, but in the end, Labongo became the forefather of the Acholi and Gikir of the Alur. The problem that is identified at the beginning is resolved because we can see after the separation; there are two groups that are established: the Acholi and the Alur.

At the end of the Bugishu myth we realize that Kundu had subdued his neighbours and he was ruling over them, while Masaaba ruled over all those that had stayed behind and his descendants. Goonyi and Nagudi bore two sons, Sabinyi and Siboolo that are supposed to have occupied the North Eastern side of mountain Elgon (Masaaba).

In the Buganda myth, the problem is resolved when Kintu decided that he would take over power unlike when it was not clear where power belonged. Once Nambi and Kintu got married and came back to live on earth, it was not clear who would be the boss of the other. When Nambi insisted and went back to pick her chicken feeds, she came along with problems. Walumbe, Nambi's brother, followed them and started killing their children. Kintu put up very strict rules for Nambi and among them was the respect that she had to accord to Kintu that showed that power was fully taken over by Kintu.

2.4.3 Similarity in Plot

The plot structures of the selected Ugandan myth have something in common. The beginning of the Buganda and Ankole myths talk about heaven and earth. As they progress, there are tests that are involved. The tests administered vary, but they are used to acquire positions of responsibility. Unlike the Ankole myth that focuses on expansion of the Kingdom, the Buganda myth deals with the rules that are set for Nambi, which rules help in identifying the Baganda.

The Luo and the Bugishu myths are more inclined towards who the ancestors are, they do not directly show us the first people to exist. The myths show that there are actions that can be equated to the tests and they both end like the Ruhanga myth that shows the areas where those that subscribe to the myths settled in. It is therefore clear that the myths end with identifying those that subscribe to the myth.

2.5 Motifs

Table Two: Showing Journey Motif.

Myth	Narrative
Ankole Myth of "Ruhanga and his Three Children"	<ul style="list-style-type: none">• Ruhanga came down from heaven and retired to heaven.
Buganda Myth of "Kintu and Nambi"	<ul style="list-style-type: none">• Nambi together with her brothers descended from the sky to earth.• Kintu moved to heaven.
Luo Myth of "Gipir and	<ul style="list-style-type: none">• Gipir journeyed to the forest to look for Labongo's

Labongo”	<p>Spear.</p> <ul style="list-style-type: none"> • After the separation of the brothers, Labongo moved away.
Bugishu Myth of “Mundu and Sera”	<ul style="list-style-type: none"> • Masaaba moved to Nabarwa’s place and got circumcised and they came back to their place. • Kundu journeyed many many days and nights till he got lost never to return. Kundu moved a long distance and was later discovered in Buganda

Journey motif, refers to how the characters in the myths move from one place to another. All the selected Ugandan myths show a journey motif. Movements in the selected myths are vital in showing how the different groups got to interact, and establish relationships that are in existence in the myths.

In the Ankole myth, Ruhanga traveled from heaven, after this journey, he started living on earth and begot three sons who later on are regarded as the ancestors of the Ankole people. Equally in the second part of the same myth, Isimbwa who belonged to the underground kingdom traveled to seduce Nyinamwiru. At the end, Nyinamwiru is left pregnant and there is a better relationship between the underground and the earthly kingdom. Ruyonga sent his daughter, Nyamate, deliberately to Isaza so that they could fall in love; the two fell in love. Ruyonga after realizing that Isaza loved his cows more than Nyamate, he sent his two cows, Ruhogo and Kahogo, to Isaza’s kraal. Isaza fell in love with the cows and when they returned to Ruyonga’s kraal, Isaza followed them, consequently developing stronger kinship ties.

In the Buganda myth, Kintu traveled to heaven and was able to discover that the people in heaven lived in harmony under one leadership of Ggulu. That may be one of the reasons as to why after Nambi's disobedience, he decided that he would take over power on earth such that they would be able to live in harmony like the people in heaven. Nambi and her brothers travelled to earth and the result was the marriage between Nambi and Kintu. Nambi ended up living on earth with Kintu and her brother Walumbe joined them. Though Walumbe came with ill motives, it is an important journey that explains how death came to Buganda. The coming of Walumbe makes Kintu set rules that identify the Baganda today.

In the Bugishu myth, Masaaba moved to Nabarwa's place in order to get circumcised and Nabarwa moved back to Masaaba's with his wife. Still in the same myth, Kundu travelled all the way only to find himself in Buganda, while Mwambu, followed his cattle in order to recover them.

In the Luo myth, Gipir journeyed to the forest to find Labongo's Spear. Though Gipir got back the spear, it caused further strife in the sense that Gipir came back with beads that Labongo's daughter swallowed and Gipir had to retaliate. Swallowing the bead led to further journeys because the two could not stay together anymore.

The structure of each of the selected myths showed a journey motif. There were different journeys indicated, but the fact remained that the journeys and trips undertaken in each myth helped in strengthening or weakening the relationships. The difference in the journey motif is that in the Ankole and Buganda myth, the trip is from heaven to earth. In the Bugishu myth, the journey motif is within the same earth setting, though, Labongo in the Luo myth had to traverse the forest to find the spear. The journeys that were made from heaven to earth or earth to heaven show the connection between the two places. While the movements within earth setting helped to

create relationships between people at the same level. The journeys are rewarding and help to identify the people who owe their origin to the myths.

The similarities in the journeys show that the people that subscribe to the different myths are not very different from each other. All the journeys are between heaven, earth and underground. These are the places of operation of human beings today. We live on earth, we are buried underground and our creator is in heaven.

2.6 Opening Formula

Table Three: Showing Opening Formula of the Myths

Myth	Narrative
Ankole Myth of “Ruhanga and his Three Children”	<ul style="list-style-type: none"> • Nkore was uninhabited.
Buganda Myth of “Kintu and Nambi”	<ul style="list-style-type: none"> • At the beginning of the world, there lived only one man named Kintu on the whole earth.
Luo Myth of “Gipir and Labongo”	<ul style="list-style-type: none"> • Otira is on the verge of dying.
Bugishu Myth of “Mundu and Sera”	<ul style="list-style-type: none"> • Mundu and his wife Sera emerged from a cave.

The above myths show the state of the world at the beginning. Each of the creation myths indicate that every group was the first to exist. The structure may not be exactly the same, but the state of the world at the onset of each selected myth.

In the Ankole myth, Ankole being uninhabited is a sign that Ankole then was virgin and the very first person that existed in it was Ruhanga. Ruhanga's origin cannot be traced; he is equated to the Creator. Ruhanga, like "God" is the only one in the myth that is not created, he descends from heaven.

The Buganda myth on Kintu clearly indicates that at the beginning of the world there was strictly one man and later on the others appeared. Buganda myth is somehow similar to the Ruhanga myth because the two talk about "God". The difference is that in the Ankole myth, Ruhanga is the first to appear while in the Buganda myth, Kintu is talked about as the first man on earth and he did not know about Ggulu. We take it that Ggulu was already in existence because for him we are told about his children that lived with him in heaven.

Luo myth shows that Olum gave birth to Otira. Prior to his existence, no human is talked about with exception of the movements, they left Egypt and Ethiopia and for some time settled in Bar-el-Ghazel in Sudan and finally moved to Pubungu, Packwach.

In the Bugishu myth, Mundu was the first man who came from a hole in the mountain. In each of the creation myths, they show the first people to exist in their communities which they similarly believe was the first man and woman. Indicating the first person to exist in a community is a way of tracing the origin of that community and giving it a sense of belonging.

In all the four myths in this study, they indicate that the groups that subscribe to the myths were the first to exist. They came into existence before anyone was in the world. The Ankole and Buganda myth clearly shows that they were the first to exist, while the Luo and Bugishu myth have no one that is pointed to before the people that are mentioned in the myths. The similarities in regard to the first person to exist are because each one of the groups wants to show that the rest only existed after them.

2.7 Rulership.

Table Four: Showing the Appearance of a Ruler.

Myth	Narrative
Ankole Myth of “Ruhanga and his Three Children”	<ul style="list-style-type: none">• Ruhanga came down from heaven to live in the land and rule over it.
Buganda Myth of “Kintu and Nambi”	<ul style="list-style-type: none">• Ggulu ruled over heaven.
Luo Myth of “Gipir and Labongo”	<ul style="list-style-type: none">• Otira was king after Olum.
Bugishu Myth of “Mundu and Sera”	<ul style="list-style-type: none">• Their leader is believed to be Mundu because he is the first man, though Masaaba dominates.

In each of the selected Ugandan myths, originally there is a born leader by virtue of being the first person to exist or as from heaven. The leader has powers over the others. In the Ankole myth, Ruhanga is considered to be the supreme ruler with all powers. In the myth, it is up to Ruhanga to devise means of getting a Mugabe (king/heir). To find a suitable leader, Ruhanga makes the decision that he should test his sons by making them carry milk pots until morning.

In the Luo myth, Otira, after realizing that he was on the verge of dying decided that he should pass on the Ancestral Spear that symbolizes power to the responsible person. Otira ensured that Labongo took over power and asked him to guard the Spear with his life and pass it on to his eldest son.

In the Buganda myth, Ggulu is in charge. In the myth, it is said that Kintu was surprised that people in heaven lived in harmony under one leadership of Ggulu. When Nambi fell in love with Kintu, it was Ggulu who approved the marriage. Even when the two got married, they reported to Ggulu to give assistance when Walumbe refused to go back to heaven.

The first born of Mundu, Masaaba, took up the leadership position. In the Bugishu myth, there is nothing specific about power that is talked about on Mundu with exception of him being the first man. Masaaba, the son to Mundu is the one that brings circumcision that is greatly cherished and associated with power among the Bagishu. When Masaaba's son, Mwambu, and the others go to rescue their cattle, it is Masaaba to accept the war captive as his son, which is an indication of the power that he had over his people.

In all the selected Ugandan myths that were studied, the first ruler simply disappears. In the Ankole myth, after Ruhanga had given names to his children, we do not hear from him again. Isaaza of the earthly kingdom mysteriously disappears.

In the Buganda myth, Ggulu who seemed to have control over the earth and heaven is not heard of except when they report to him about Walumbe. He tried to control Walumbe when he sent Kayikuzi but Kayikuzi failed to capture or persuade Walumbe, which shows that the powers that Ggulu had diminished. No wonder Kintu went through all the tests without Ggulu realising that there were invisible forces that were helping Kintu with the tasks. The tasks that were given to Kintu were beyond human beings. Ggulu ought to have suspected that there were other forces helping Kintu to accomplish the tasks assigned.

The position of a ruler in the African communities is important, right from premodial times there was the position of leadership that is taken by someone. Finnegan (1970) emphasizes that: "Other narratives in this connection always persuasively called 'myths' as 'charters' which

serve to uphold the present structure of the society in general, and the position of the ruler” (330). In the Ankole myth, Ruhanga could not go back to heaven without showing his sons who would lead them. In the Ankole and Buganda myths, the rulers emanated from heaven. It is only the Bagishu and Luo myth that does not directly mention that their ruler came from heaven.

2.8 Conclusion

One can aptly assert that the myths follow the same structure in terms of plot, storyline, and journey motif, opening and ending formula but with variations in the specifics of the story. The journeys are deliberately to establish relationships and expand on the kingdom. The other formulae such as the opening and ending are created such that the communities can get a sense of identity. In this case, identity is looked at as the idea that drives the myth to the end, the plot and storyline are geared towards showing that the group that subscribes to the myth was the first to exist. They follow similar structures that at the end ascertain them as a group that originated from a specific person and can be found in an exact place therefore showing their identity. The first person to exist usually has the powers and before he leaves, he ensures that power is transferred to the right hands. The criterion of transfer of power is left to the person that has power with exception of cases of inherited power.

CHAPTER THREE

COMPARISON OF THE SELECTED UGANDAN MYTHS.

3.1 Introduction

This chapter examines the possible cause of similarities and disparities in the myths. The similarities as earlier identified by different authors in the literature review are mainly because of the different movements, history and archetypal ideas which are discussed in this chapter.

3.2 Movements.

The movements of the different groups account for some of the similarities in the myths. Some of the groups that neighbour each other moved to different areas and the two groups have their stories of origin integrated into one story. There is also the possibility that parts of the myths are copied by the neighbouring communities. Below is the analysis of the movements as one of the possible causes of the similarities in the myths.

In “Ruhanga and his Three Children”, Ruyonga desires to establish blood brotherhood with his neighbor, so he sends his daughter, Nyamate, who falls in love with Isaza and has a child. Isaza followed Nyamata to the underground kingdom and left his gatekeeper, Bukuku, to rule. A relationship is established between the two kingdoms, perhaps that is why in narrating the myth of “Ruhanga and his Three Children”, they include Buyoro Kitara, myth of “Amabeere ga Nyinamwiru”. It is possibly true that the structures of the myths are the same and are considered to be so after the movement of Isaza from the earthly to the underground kingdom. The movements indicate why myths may have similar structures. Maybe the people of Buyoro Kitara kingdom did not want in any way to be identified with the Ankole people, and so they never narrated the first part of the myth that is about Ruhanga and his three children. The Ankole people due to historical tribal wars as well wanted to show their dominance over Bunyoro Kitara, therefore showing that they were the first to exist.

The people from Ankole strongly believe that the “Amabeere ga Nyinamwiru” myth is part of the Ankole myth of “Ruhanga and his Three Children” while the people from Bunyoro will narrate the myth beginning with the two kingdoms: the underground and earthly kingdom. The two respondents, David Obulejo and Simon Akiiki that narrated the “Amabeere ga Nyinamwiru” began the myth with the existence of two kingdoms. When asked if the myth is not part of the Ankole myth, they said; “Bunyoro is different from Ankole, the ‘Amabeere ga Nyinamwiru myth’, identifies us as the Banyoro, you have toured the site and you have seen the evidence, when you were in Ankole, did you see similar evidence?” they questioned. In Ankole, there was no evidence to the myth but in the narrative of the myth, they indicated that there were movements that showed that the two myths, because of the movements and intermarriages, become one. It is not surprising therefore that the two myths, “Ruhanga and his Three Children” and “Amabeere ga Nyinamwiru” myth that were looked at as separate myths at the beginning of the study are examined as the same myths.

In a number of the myths that were studied, they mention the movements in the myths but the similarities in the myths are not as profound as that in “Ruhanga and his Three Children” and “Amabeere ga Nyinamwiru”. Though the Bagishu claim that the Baganda owe their origin to the Bagishu because in the Bugishu myth, Kundu moved to Buganda and changed his name to Kintu. There is nothing of significance between the Buganda and Bugishu myth, with exception of the movement and the mention of Kundu who changed his name to Kintu. The two myths of “Kintu and Nambi” and that of “Mundu and Sera” have a few similarities in structure unlike those seen in “Amabeere ga Nyinamwiru” and “Ruhanga and his Three Children” that seem to be the same myths.

3.3 Archetypal Analysis of the Selected Ugandan Myths

This section analyses theme and sub-themes; character as archetypes with a focus on naming and its importance, mystery, reproduction, tests, succession, relationships of junior versus senior, neighbours and reward of wit. The recurring character types are as well examined and finally the structures are related to an archetype that is closely similar to the selected Ugandan myths that were examined.

3.3.1 Archetypal Themes

The myths are categorized under various themes as seen below:

Table Five: Showing Names and their Importance.

Myth	Narrative
Ankole Myth of “Ruhanga and his Three Children”	<ul style="list-style-type: none">• Ruhanga means God• At first Ruhanga did not give his sons names, but when he was going back to heaven, he decided that it was important to give names.
Buganda Myth of “Kintu and Nambi”	<ul style="list-style-type: none">• Kintu means the first man.
Luo Myth of “Gipir and Labongo”	<ul style="list-style-type: none">• The two Gipir and Labongo are names that are associated with the Luo
Bugishu Myth of “Mundu and Sera”	<ul style="list-style-type: none">• Masaaba’s sons were named in their correct order of birth: Mwambu Lubayo, Mubuuuya Ukanywa and Wanaale Wakuma then Nagudi was the last.

	<ul style="list-style-type: none"> • Mwambu, the son of Masaaba, is named Mr. Mugisu which meant Mr. Bull, the brave one.
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In Africa, names are very significant. Most times people are named with a purpose and they symbolise affection and respect. One can be named because of a significant event that happened at the time that the person was born, or she/he may be named after certain people because of the connections that the child may have with that person. Naming is talked about by Byaruhanga Akiiki in his book Religion in Bunyoro (2000) He observes:

In Nyoro traditions, names have very deep significance that go into people's psychological feelings, very often; names reflect a person's role and function in society. And at times, names also reflect one's value system, circumstances of birth and relationships with people who are the living or the dead. Name giving is an indication that people care about a given name (13).

The importance of naming in the selected myths is indicated in the fact that a child is named purposefully. In the Ankole myth of "Ruhanga and his Three Children", Ruhanga, knowing the importance of names ensured that he named his children before retiring to heaven. These names given have an importance that the ethnic group attaches to them. Byaruhanga in the same token writes that: The name Ruhanga or Nyamuhanga is never applied directly to anyone; "The name of God is the greatest of all names" (13). What Byaruhanga means here is that when it comes to Ruhanga that is mentioned in the myth, one cannot play around with "God's" name.

In the Bugishu myth, Mwambu is named Mr. Mugishu which means Mr. Bull, the brave one. This was after he had returned with all the cattle that had been taken away by the raiders. Mountain Masaaba originates from Masaaba, the first Mugishu. Masaaba's children were also

named in their correct order of birth showing that Mwambu Lubayo comes first, then Mubuuuya Ukanywa, Wanaale Wakuna and Nagudi came last.

The names befit historical achievements consequently giving the groups a sense of belonging and history. There is a lot of attachment to the names in the myths. Kairu, Kahima and Kakama are very important names to the people of Ankole. They indicate the sub-clans among the Ankole. Kintu is the ancestor of the Baganda and the Bagishu's talk about Mundu and Sera. It should be noted that their son Masaaba also stands out. The greatest Mountain in the area is named after Masaaba. Mwambu is named Mr. Mugishu and the people that subscribe to the Bugishu myth are either referred to as Bagishu or Bama~~s~~aaba. The Alur and Acholi trace their origin to Gipir and Labongo consequently showing the importance attached to names in each of the groups that were studied.

3.3.2 Mystery

Table six: Showing Mystery

Myth	Narrative
Ankole Myth of "Ruhanga and his Three Children"	<ul style="list-style-type: none"> • Ruhanga appeared from nowhere. • None of the Bachwezi was mortal, for they never suffered death but went into heaven at the end of their reign. When several misfortunes befell the Bachwezi, Wamara and his followers disappeared into Lake Wamara.
Buganda Myth of "Kintu and	<ul style="list-style-type: none"> • Kintu is helped to accomplish his tasks by some invisible

Nambi”	<p>forces.</p> <ul style="list-style-type: none"> • Kintu is also just found on earth.
Luo Myth of “Gipir and Labongo”	<ul style="list-style-type: none"> • Abina has powers. • Jaago has the ability to go under water.
Bugishu Myth of “Mundu and Sera”	<ul style="list-style-type: none"> • Mundu and Sera came out of a hole. • The disappearance of Kundu was strange.

Africa is one place that is considered mysterious; many things cannot easily be explained. The story about African mystery is not a strange one to the Africans. Morris (1978) writes about the Abachwezi; “The stories of these mysterious people and the cult of their worship are known not only throughout almost all western Uganda but also in the lake Tanganyika as far south as Tabora” (3). Morris shows that the mystery of the Bachwezi is known beyond the confines of the Bachwezi. Farelus (2012) acknowledges the mystery when he notes that: “It is my contention that the symbolic content in the traditions we may call myths reflect the invisible world of spirits untied by time and space, at the same time it mirrors the visible world of history” (54). Farelus indicates that they are not just myths but they show what an ordinary person cannot see with ordinary eyes. The mystery applies to all the selected Ugandan myths. In the Ankole myth, the Bachwezi were immortal, while in the second part of the same myth, the prophecy about Bukuku being killed by his grandson was fulfilled. Bukuku tries his best to ensure that the prophecy does not come to pass. But under the harsh conditions that Ndahura grows in, he survives and fulfills the prophecy of killing his own father.

The tasks that were given to Kintu in the Buganda myth would not be accomplished by any ordinary human being; he was only able to accomplish them with the help of an invisible force. Kintu could not eat all the baskets of food, drink all the beer and split rock for firewood. It is also very surprising that Kintu and the beetle communicated in a language understood by the two. He was also able to identify his calves that he had never set eyes on. It is palpable that there was an invisible force that helped Kintu to accomplish the tasks that were assigned to him.

In the Luo myth, *Abiina* is a god that is very powerful and has the ability to give those that believe in him riches and whatever they want. Through *Abiina's* powers, Jaago goes under water without drowning.

The baffling ideas about what transpires in Africa is known by the Africans, there is no clear explanation to some of the happenings, but there are super natural forces involved. Myth being a creation to explain what is in existence, borrows from what is believed to exist in the community. The super natural powers that recur in the selected myths show that the communities where the research was carried out believe in mystery. The selected Ugandan myths can accordingly be referred to as those with mysterious components.

3.3.3 Reproduction

Table Seven: Showing Reproduction

Myth	Narrative
Ankole Myth of “Ruhanga and his Three Children”	Three children were born to Ruhanga.
Buganda Myth of “Kintu and Nambi”	Nambi and Kintu gave birth to a number of children.

Luo Myth of “Gipir and Labongo”	Gipir and Labongo are children of Otira that is born of Olum.
Bugishu Myth of “Mundu and Sera”	Mundu and Sera gave birth to three children; the eldest son was called Masaaba while the youngest was called Kundu and the girl, Nabarwa. Masaaba gave birth to three children.

In any African community, reproduction is very vital. In all the selected Ugandan myths, children are born. The children that are born are not just ‘one child’, but a number of children. In the Ankole, Buganda and Bugishu myths, they are three children born. In the Buganda myth they do not mention the number of children that Nambi and Kintu had, but Ggulu had three children: Nambi, Kayikuzi and Walumbe. In the Luo and Bugishu myth, they do not directly mention that children are born, but the two: Gipir and Labongo are the two sons to Otira. Nyiluk, the female in the Luo myth is mentioned but not considered, like in the Bugishu myth, because the female are not that important since they are usually married off. The idea about reproduction lies in the continuity of the community in the myth, that is why all the myths value reproduction but what is strangely consistent are the three children in each of the myths.

3.3.4 Tests and Reward

Table Eight: Showing the Tests Administered and Reward

Myth	Narrative
Ankole Myth of “Ruhanga and his Three Children”	<ul style="list-style-type: none"> Ruhanga allocated responsibilities to his sons, they were told to hold milk pots on their laps until dawn. Spending the whole night awake with milk pots on the lap was very challenging for the three boys. At least each of the boys at

	<p>one point in time spilt milk from their pot but it was only the wise boy that managed to have some milk by morning. The youngest son is rewarded after he had his pot full in the morning.</p> <ul style="list-style-type: none"> • When Ruyonga got the news about Nyamate's coming back from her marriage, he sent his two cows that he loved so much, his bull Ruhogo and calf, Kahogo to Isaza's herd which Isaza got to love so much.
Buganda Myth of "Kintu and Nambi"	<ul style="list-style-type: none"> • Ggulu put Kintu to difficult tests before allowing him to marry his daughter Nambi. Kintu was given very many baskets of food to eat. He was asked to identify his white cow that he had not set eyes on; this cow was put in a kraal of white cows. Kintu was rewarded with a wife after accomplishing the tasks.
Luo Myth of "Gipir and Labongo"	<ul style="list-style-type: none"> • It was a test for Gipir to brave through the forest and look for the elephant that had disappeared with the Ancestral Spear. In the Luo myth, Gipir who went into the forest to find Labongo's spear was rewarded with beads.
Bugishu Myth of "Mundu and Sera"	<ul style="list-style-type: none"> • Kundu went through a long journey to Buganda. • Masaaba had to be circumcised in order to get a wife. • Mwambu was tested when all his cattle is taken. And he

	was rewarded with <i>ingishu</i>
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It is vital to demonstrate leadership ability before getting to the position of leadership. In the selected Ugandan myths, each one of the would be leaders had tasks given to them in order to earn positions of responsibility. In the Ankole myth, the three boys held the milk pots until morning. This was to test who was the wisest that would have the ability to rule Ankole. Ruyonga in the same Ankole myth used his bull, Ruhogo, and calf, Kahogo in order to ensure that his daughter's lover, Isaza, got back to her. Ruyonga was aware of how much Isaza loved cows that is why he took advantage and used cows to win back Isaza.

Bukuku, the gate keeper, got to power and took the necessary precautions to ensure that he did not leave power. After the gods decreed that he would be killed by his grandson, he requested that Nyinamwiru should be killed. He also asked the servant to take away and kill his grandson, Ndahura as a sign of being politically watchful. The youngest son in the Ankole myth ends up ruling his other two brothers after Ruhanga realizing that he would be the best to rule over the kingdom. Nyinamwiru together with the help of the people successfully gave birth to her child, Ndahura. Ndahura, as per the patrilineal order of inheritance became the true heir to the throne.

Kintu, in the Buganda myth, passed all the tests and he was given Nambi for a wife. In the tests, invisible forces helped Kintu establish the position of authority. Ggulu or his servants were not in position to detect anything sinister consequently portraying Kintu as the winner of the tests administered. Kintu in the Buganda myth was rewarded with Nambi as his wife for marriage.

Masaaba had to travel to Nabarwa's place and he got circumcised. This was a test in that he had to prove to Nabarwa's family that he was man enough like Kintu did in the Buganda myth. The journey that was taken by Kundu in the Bugishu myth was not a simple one, he braved through

the forest to successfully get to his destination. In the Bugishu myth, Kundu was rewarded with the kingdoms that he then ruled, while Mwambu was rewarded with *ingishu*.

Similarly in the Luo myth, Gipir braved through the forest in order to recover the Ancestral Spear. Gipir, though one can look at it negatively, carried out his revenge successfully. The old woman in the forest gave Gipir a reward of beads that Labongo’s daughter swallowed. Gipir used the bead as a way of revenging against Labongo. Labongo’s daughter was killed to recover the bead.

As noted above, in all the myths, one or more of the characters undergoes tests before he is rewarded at the end of the test. This shows that leadership does not come on a silver platter. One has got to work hard in order to get to a position of responsibility with exception of those that inherit power. In the Luo myth Labongo inherited power but was also meant to safe guard the Ancestral Spear with his life.

3.3.5 Need for Good Relationships

Table Eleven: Showing Need of Good Relationships

Myth	Narrative
Ankole Myth of “Ruhanga and his Three Children”	<ul style="list-style-type: none"> • Ruyonga sent his daughter, Nyamate, to Bunyoro Kitara kingdom purposefully to create a relationship with Isaza. Isaza fell in love with Nyamate and impregnated her. • Ruyonga equally sent his two cows to Isaza’s kraal deliberately to make Isaza fall in love with the cows which he withdrew consequently making Isaza follow the cows. Isaza ended up living with Ruyonga and his wife Nyamate.

Buganda Myth of “Kintu and Nambi”	<ul style="list-style-type: none"> • When Nambi and her brothers went back to heaven, Nambi told her father about her wish to marry Kintu. Her father completely refused but Nambi continued pleading. In the end Ggulu got tired of Nambi’s pleading, and decided to put Kintu to humanly impossible tests.
Luo Myth of “Gipir and Labongo”	<ul style="list-style-type: none"> • Gipir threw the Ancestral Spear (which now belonged to Labongo) at an elephant and it went with it. In spite of the long entreaties from Gipir and other members of the family, Labongo refused to accept a replacement. His brother had to brave the wilderness to recover the spear at the risk of his life; this ruined the relationship between the two brothers such that on Gipir’s return, Labongo’s child swallowed a bead that Gipir had got from the wilderness. Gipir insisted on being given back the bead which then caused the separation between the two brothers.
Bugishu Myth of “Mundu and Sera”	<ul style="list-style-type: none"> • Mwambu after his return from the Kalenjin is rewarded with a wife. • Kundu after subduing his neighbours is believed to have lived among them and that is how they came up with a native language that is incredibly akin to that of the far-removed Mountain of the Sun inhabited by the great grandchildren of Masaaba, the elder.

There is a deliberate effort in trying to create a relationship with neighbours in all the myths. In the Ankole myth, Ruyonga sent his daughter, Nyamate, whom Isaza fell in love with and impregnated her deliberately to create a good relationship. Ruyonga, after discovering that Isaza loved his cows more than Nyamate; he sent his two cows that Isaza fell in love with. When the cows returned to Ruyonga, Isaza followed them and finally ended up living with Nyamate and her family. In the same Ankole myth, Isimbwa is deliberately sent to the earthly kingdom to establish a relationship with Nyinamwiru and finally the kingdom.

In the Buganda myth, though Ggulu and his children tried to ensure that Nambi did not get married to Kintu, Nambi did all that was within her means to ensure that she got married to Kintu. Refusing Nambi to marry Kintu was a way of ruining the relationship between the Earth and *Ggulu* people. At least Nambi and Kintu got married, though they were followed by Walumbe who kept on killing their children.

In the Luo myth, Gipir and Labongo were irreconcilable after the two hurt each other. Each one of them had to move in different directions, which accounts for the origin of the Alur and the Acholi respectively.

It is very important to create good relationships with a neighbour, that is how some of the kingdoms managed to expand. Bad relationships are criticised in the sense that when there is a bad relationship the end result is not good. In the Luo myth, there is a bad relationship between Gipir and Labongo and it ended up in losing lives. The two brothers had to separate. In the Buganda myth, Walumbe is in a bad relationship with his sister, Nambi, and he decided to take the lives of Nambi's children.

3.4 Mythic Heroes

Myths are expected to have mythic heroes that the action in the myths centers on them.

3.4.1 Mythic Heroes

Table Thirteen: Showing Mythic Heroes

Myth	Narrative
Ankole Myth of “Ruhanga and his Three Children”	<ul style="list-style-type: none">• Kakama• Ndahura
Buganda Myth of “Kintu and Nambi “	<ul style="list-style-type: none">• Kintu
Luo Myth of “Gipir and Labongo”	<ul style="list-style-type: none">• Labongo and Gipir
Bugishu Myth of “Mundu and Sera”	<ul style="list-style-type: none">• Mwambu• Masaaba

Each of the characters in the myths above is considered to be a mythic hero. In the Ankole myth, Kakama, the youngest son who is rewarded with the position of a ruler, is the most prominent one among the three brothers. The lineage of Kakama is considered to be the ruling class since it was ordained by Ruhanga. Ndahura in the same myth is equally looked at as a hero; the circumstances under which Ndahura survived were not easy. In the first place, his mother was meant to be killed, as a precaution, Bukuku cut off her breasts, plucked out her eyes and built a very strong wall around her but she still became pregnant, giving birth to Ndahura. A servant was asked to kill Ndahura; this servant did not kill him but instead looked after him. When Ndahura grew up and was looking after his foster father’s cattle, he used to bully Bukuku’s workers. Ndahura would not allow Bukuku’s workers to feed their cattle before he fed the ones under his care. Bukuku was told about Ndahura and he decided to go and see the person that did

not fear him. When Bukuku arrived, he was told of what was happening, he threw a spear at Ndahura which he dodged and used to spear back Bukuku who died instantly.

In the Buganda myth, the myth itself is referred to as the “Kintu and Nambi” myth, Kintu is considered to be the first Muganda and king. Kintu undertook the tests and he came out successful. At the end of the myth, Kintu is the hero; he set the rules that are followed by the woman and declared that the man is the boss. Kintu became the first kabaka of Buganda. Kagwa Apolo (1918) in a book, Empisa Za Baganda (The Customs of Baganda in the Luganda Language) mentions that; “Buli Muganda yena amanyi nti kabaka we Buganda owoluberyeberye ye Kintu, ate amanyi nengeri nga bweyaja mu Buganda”(1) translated as “Every Muganda knows that the first kabaka was Kintu and they know how he came to Buganda”.

The myth of “Gipir and Labongo” is called so because they are considered to be the ancestors of the Acholi and the Alur people. Labongo was specifically given the Ancestral Spear and he made his brother Gipir risk his life in the forest because of the Spear. Though in another capacity we can look at Gipir as a hero, he braved the forest alone and came back with the Ancestral Spear.

With the Bamasaaba, Masaaba, who is believed to have brought about circumcision which is a very important ritual among the Bamasaaba, is the hero. Mwambu is as well considered to be heroic because he singlehandedly returns all the raided cattle. The present of *ingishu* that Mwambu gets is very vital because the people that subscribe to the myth are sometimes referred to as Bagishu, which is got from *Ingishu*.

The themes that recur in the selected myths show what is treasured by the communities that subscribe to the myths in question. Reproduction in any of the African communities is of high value for it helps the communities have a sense of continuity. The children born are named with a purpose so that they can easily be identified with a specific community. While rulership

positions are given to the right people with exception of those inherited. The responsible leader also ensures that there is a good relationship with the neighbours which helps in the expansion of the kingdom. The themes that recur therefore identify the African/Ugandan communities that subscribe to the selected myths. The themes recur in almost all the myths, this shows that the communities in which the selected myths were got are not very different from each other. What is treasured by one community is as well treasured by another.

3.5 Selected Ugandan Myths and Classical texts

The structure of the selected Ugandan myths suggests that all the myths that were studied are archetypal. Frye (1965) shows that the texts that we have today owe their origin to one of the classical texts that is either the Bible or Greek Literature (365). The selected myths take on a structure that is similar to that of the Bible and King Oedipus (1888) play by Sophocles.

3.5.1. Myths and the Bible Creation Story

3.5.1.1 Authorship

The writing of the Bible shows that those that wrote the Bible were inspired by the Holy Spirit. The book of Genesis which has the creation story that is very similar to the creation myths in this study was written with divine inspiration. Since we cannot directly communicate with God, we can look at the source as anonymous. The source of the selected Ugandan myths that were studied are anonymous, there is no particular author of the myths, they simply belong to a particular community and are told by different people in that community.

3.5.1.2 First Person to Exist

In the Ankole myth, the first person to exist was Ruhanga. It should be noted that Ruhanga literary means Creator and the power that Ruhanga has over the people is the power that God has. In the Buganda myth, Ggulu who is the father of Nambi is equated to God, the name Ggulu comes from a Luganda word that is translated as heaven. The Bugishu myth shows that the first

people to exist that is; Mundu and Sera came from a hole. The Ankole and Buganda myths are very clear in regard to heaven while the Bugishu myth only shows the hole where the two, Mundu and Sera, came from. The Luo myth is silent about where the first person came from with exception that Olum gives birth to Otira.

The beginning of the Bible does not show where God came from or who created God; He is the only one that is not created. Like in the selected myths, they all relate to the creation story of God being the first person to exist and there is no one that created him. Unlike the three narratives, the Luo myth suggests that there was someone before Olum because it begins with their movement all the way from Egypt, Ethiopia and Sudan.

The Biblical creation story begins with “In the beginning when God created the universe,² the earth was formless and desolate” (Gen. 1.1-2). The beginning shows that the earth was uninhabited; God was beginning to create one thing at a time. In the selected creation stories that were studied, there is a similar portrayal of the creation story.

Ankole myth shows that Ruhanga came from heaven and there was no one in existence, if the person is there none is mentioned. Ruhanga gave birth to three sons and that was where life in the world began. In the alternative Ankole myth, Nkya and his brother used to live together and that is when Ruhanga decided to create heaven for himself and earth for his brother, Nkya. In the Luo myth, Olum’s origin is undefined but they came from Sudan, while in the Buganda myth, Kintu lived alone on earth and Ggulu and his children lived in heaven.

In the Bugishu myth of “Mundu and Sera”, the two appeared from a hole in the mountain. The mention of heaven in the Ankole myth where Ruhanga went back to is the same way in which the Buganda myth indicates that the first man to exist on earth was Kintu. It’s only that Ggulu lived in heaven. Though the Bugishu myth shows that the first two to exist came from a hole,

they all show that at the beginning of the world, just like in the creation story, nothing existed before the first man. The two, Baganda and the Ankole myths are closer to the creation story. Other than showing that at the beginning, the world was uninhabited; they all show the movements from heaven to earth.

3.5.1.3 Journey Motif

The journey motif that is reflected in the Ankole and the Buganda myth can be equated to the appearance of God from heaven when Adam and Eve ate the forbidden fruit; this is seen in the Good News Bible (1994); “That evening they heard the Lord God walking in the garden, and they hid from him among trees. ⁹ But the Lord God called out to man, ‘Where are you?’” (Gen. 3. 8-9).

In the Good News Bible above, God descends from heaven and inquires about the whereabouts of man. In the three myths that are mentioned before, the characters that are equated to God traverse from heaven to earth as seen in the earlier discussions.

3.5.1.4 Power/ Inheritance

In the Bible, God gives power to man to rule and creates him in his own image to ensure that he has power over the other creatures that God has in the Holy Bible. It is indicated, “Then God said, ‘And now we will make human beings; they will be like us and resemble us. They will have power over the fish, the birds and all the animals, domestic and wild, large and small’” (Gen.1.26). The power that is given to man in the Bible can be compared to the power that Ruhanga in Ankole myth gives to Kakama. While in the Bugishu and Buganda myth, power is not directly given to individuals, but Kintu in the Buganda myth takes full authority after Nambi had disobeyed the orders that were given to them. Kintu says: “The man shall be master of the woman”. Kundu in the Bugishu myth has his own people in Buganda and rules over them just like Masaaba that ruled over his people that had stayed behind.

The creation stories in the selected Ugandan myths are similar to that in the Bible. The inheritance of power can be equated to that in the Bible. In the Bible, God gives powers to at least one created in his own image, in the selected Ugandan myths power is given to a relative, predominantly the sons.

3.5.1.5 Reproduction

Reproduction in the selected Ugandan myths owe their origin to the Bible creation story that indicates that; “God blessed them and said to them, “Be fruitful and increase in number, fill the earth and subdue it, rule over it” In the myths, procreation is given credence. In the Buganda myth, Kintu and Nambi gave birth to so many children that however many Walumbe killed, he would not exhaust them. In the Ankole myth, Ruhanga had three children and the rest of the lineage kept on giving birth. In the Luo Myth, Labongo and Gampir must have had children because in the myth, they mention Labongo’s wife and the child. In the Bugishu myth we see a number of children.

3.6 Ankole Myth and *King Oedipus*-

The second part of the Ankole myth on “Ruhanga and his Three Children” is similar to the play King Oedipus by Sophocles. In the Ankole myth, there is a decree by the gods that Bukuku would be killed by his grandson and will take over power from him. Bukuku took all the precaution. He ensured that his only daughter was watched closely. When she got pregnant and gave birth, he ordered for the killing of his grandson, Ndahura, just like in King Oedipus where Laius and Jocasta ordered for the killing of Oedipus. Oedipus survived by the mercy of a servant and in the Ankole myth, it is the servant that looked after Ndahura. Oedipus murdered his own father at cross roads while Ndahura speared his father to death. The difference here is that Oedipus knew about what the Oracle had decreed and he really did not want to kill his own

father and marry his own mother, but Ndahura did not know about what the gods had decreed upon, but it came to pass.

3.7 Conclusion

The similarities in the selected myths can be seen as a result of the historical movements as well as the archetypal ideas that help in identifying the group as the first people to exist. The myths that were examined have similarities with the Bible creation story, and the play King Oedipus. A number of ideas, themes, sub-themes and style are similar to the Bible creation story. Some of the myths are too close to the Bible story like the Buganda myth that even goes ahead and gives punishment to Nambi. Similarly in the Bible, Eve is given a heavier punishment compared to man and the serpent. It is indicated in the Good News Bible that God declared; "I will increase your trouble in pregnancy and your pain in child birth. In spite of this, you will still have the desire for your husband, yet you will be subject to him" (Gen 3:16). This is paralleled in the Buganda myth. After Nambi's disobedience, she had to respect man and man was to rule over her. The similarities are basically because of the movements. It is possible that the structures and ideas are duplicated but in an effort to show that they were the first to exist.

CHAPTER FOUR

SOCIO-CULTURAL LEGACY OF THE SELECTED UGANDAN MYTHS

4.1 Introduction:

This chapter examines the socio-cultural legacy of the selected Ugandan myths. Socio-cultural in this case combines the interaction between the life style of the people and cultural aspects which come as a result of the myth. The legacy of the myths is analysed in terms of culture, ritual and belief; politics, power, leadership; gender and religious aspects of the communities. It focuses on how traditional culture is reflected in the everyday life of the communities and substantiates on arguments put forward by scholars that strongly agree that the myths are influential in our day-to-day lives as observed by Chesaina Ciarunji in a chapter "Images of Women in African Oral Literature: A Case Study of Kalenjin and Masai Oral Narratives" that appears in a book Understanding Oral Literature (1994). He writes: "Oral literature is the heart of a people's way of life: it is the very soul of their culture. As the reservoir of a people's value, it expresses a given society's world view and gives them a spring-board from which their day-to-day existence is propelled" (85). Chesaina clearly shows that our oral literature is very vital in the modern society and there is no way we can run away from it and accomplished heroic tasks.

4.2 Myths, Culture, Ritual and Belief.

Myths help in defining people's origin by giving them a base, belonging and identity. Many of the cultural practices, social customs, rituals and beliefs of a people have been enormously influenced by our mythological and well-known philosophy. As Mushengenzi (1999) observes: "These narratives continue to be our cultural encyclopedias" (46). As encyclopedias, culture should be in position to guide the community; as a result the myths should be reflected in the way of life of the community. Okpewho (2017) underscores the same when he stresses that; "Such stories give the society a chance of feeling good about itself. We may not be worth today as people, but in the past our fore fathers did great things, and we have history we can be proud

of' (185) thus indicating that people should take pride in their ancestry since our fore fathers were great.

The study indicates that myths have an impact on culture and vice versa. The culture of the people is reflected in their life style which involves the way they think, behave, and various social practices that the community has. As the societies experience various changes, the legality of the myths comes under regular scrutiny as people insist on more verification. Most respondents to the questions raised pointed out that they were more obsessed with modernity than the traditional culture. Though the respondents made this observation, in the subsequent discussion it was clear that in one way or another, aspects of cultural beliefs featured. It is true that modernisation has greatly affected people's belief in the African traditional myths, but the influence of the myths is still evident. To understand culture and folk ideology in the selected Ugandan myths, it was essential to examine the beliefs, rituals and cultural practices that are involved in the cultures where the myths originate as seen in the discussion below.

4.2.1 Influence of the Bugishu Myth on the Bamasaaba Community

The respondents from the Bugishu community believe that they came from a hole at the top of Mt. Masaaba. A number of respondents agreed that the hole was simply used to show that it was their source of origin, the hole is metaphorical. At least what is clear is that they all accept that their origin is attributed to the first Mumasaaba who originated from a hole. The hole that they all refer to is to help the Bamasaaba have a sense of belonging. Myth therefore becomes very important as a sense of identity to the people who identify with the myth despite modernity.

The Bamasaaba, though they say that they believe in the Bugishu myth, it is clear from the interview carried out in Mbale 2013, most of them do not know the myth that they claim to have a strong belief in. What they know is that they have a common ancestor and a strong belief in the

circumcision ritual. Lack of information on the Bugishu myth is reflected in the discussions and analysis that was done in relation to the myth of “Mundu and Sera”.

In Timothy Wangusa’s novel Upon this Mountain (2005), there is no clear view about the Bugishu myth; the author, Wangusa talks about the myth of “Mundu and Sera” which seems to have no proper origin. In a personal interview with Wangusa Timothy at Uganda Christian University in Mukono (2013), he said that the origin of the Bamasaba is vague. He asserts that; “Mundu, who is considered to be the first man emerged from a hole called ‘Wagagai’ that is found on top of the mountain, this is part of the lower Jackson peak”. To throw more light on the fact that the Bamasaba origin is not very clear, he adds that in his then next novel entitled Betwix the Mountain and Wilderness which was at the time of this research in manuscript form, he creates a scene where the young stars of high school are trying to find out the history of the Bamasaba. These young stars go to the elders to tell them about their origin. In the course of the story told to them by the elder, Sera and Mwambu are mentioned but they do not tell them about the parents of the two. He further states that:

There isn’t a particular myth that I know, it is folktales, fireside stories, and it has a legendary hero that performs certain tasks which he always wins. There isn’t a myth that I know that we are told that Mundu is the father of Mwambu.

The study is in agreement with Wangusa when he considers myths as fireside stories, but the truth of it all is that it gives people identity. When the researcher insisted on the creation myth that gives the origin of the Bagishu, Wangusa said: “It is not possible to give a whole story because there is no story.” As earlier observed, the Bamasaba believe in the hole that the first man came from, but it is only for them to have a common origin but not necessarily the myth. Wangusa also states that when one makes an effort to find out the true origin of the Bamasaba from an elder, “The elders will tell you the father of the tribe is Masaaba and vaguely before him there was a human being called Mundu which means a human being.” His statement is not clear

on who the first Mumasaaba was, that is why one will be told that before the first man that they all know, there was a human being.

In an effort to ascertain Wangusa's observations, a number of elders and youths were talked to. One of the elders, Wotaluka Mainza in a personal interview in Mbale (2013), was in agreement with Wangusa. Wotuluka said that the origin of the Bamasaaba is not very clear; he similarly said that there is no story to be told. Interestingly he did not believe in the physical hole that was talked about. Wotaluka said: "These are fire side stories, a myth, if you would like to call it, is simply a mental construct that is used to try and make sense" To him, the creation myth is trying to justify the existence of the mountain and the creator lake that is found on top of the mountain. This is true to some extent because myths help in justifying the existence of the spectacular feature in the area. One of the youths, Wambede Ali that was equally interviewed in Mbale (2013) made a similar remark, saying; "The story is told in order to make the children have a sense of belonging and to simply explain what is already in existence".

The youths that participated in the discussion, did not have a clue on the Bugishu creation story with exception of the vague idea that the first Mumasaaba came from a cave. In the two focused group discussions with the youths; one at the Masaaba Cultural Institute and another in Mbale town, they did not have the story of creation, with exception of the two who could not narrate the whole story but simply talked about Mundu being the first man and that he came from a cave that was on top of the mountain. The rest of the youths could only tell the story about their historical origin that talked about them coming from Israel down to the Ethiopian Island. The youths not knowing the creation story is as explained by Wangusa in his then manuscript, Betwix the Mountain and Wilderness. He shows that the children vaguely know about the story of creation and the elders in the novel cannot answer the questions that are raised by the children. The children ask the elder; "We the Bamasaaba, where do we come from?" and the elders answer is;

“We have always been there” which shows that the Bamasaaba are not sure of their origin since even the elders who should be aware, do not know. May be when he says “We have always been there”, he means that they were the first to exist. No wonder most of the elders that were interviewed could hardly tell their story of origin. Mabongo observed that; “There is no story to tell” some of those that strongly agree with the legacy that the myth leaves go straight to the cultural aspect of circumcision. Wotaluka when asked if the Bugishu myth has an impact on their lives he said; “Yes it affects the life of the people; mark you we should not leave out the central ritual- circumcision that sets us from our immediate neighbours”. The most significant aspect of the Bugishu myth is when we come to circumcision. All the respondents at least knew the bit of the myth of how circumcision came about. This can be attributed to the fact that traditional male circumcision is one ritual that helps in identifying the Bamasaaba today.

Circumcision has stood the taste of time, it is one of the major rituals that is practiced from the myth among the Bamasaaba. Khamalwa accentuates this when he observes that:

Among the Bamasaaba, male circumcision is very vital and has too many rituals attached to it, to rid the community of so called ‘cowards,’ uncircumcised men who would bring the curse upon others, ad hoc vigilante groups traverse the country and even cross borders of Uganda to carry out their self-assigned responsibility of bringing manhood to their own who have defaulted (95).

Among the Bamasaaba, every boy of age has got to go through circumcision in order to be identified as a man of the clan. It is such an important ceremony that once one is not circumcised, he is followed up, even if he has died, he is not buried without being circumcised. Those that are of age and are not circumcised are not respected at all among the Bamasaaba; they are usually referred to as ‘women’. Such a ‘man’ cannot marry any woman among the Bamasaaba because he is not considered man enough. This is demonstrated in the creation myth that indicates the origin of the Bamasaaba. In the myth, it shows that one day while Masaaba was going about hunting in the forest; he came across a very beautiful girl. He proposed marriage to

her and she turned him down because he was not circumcised. She told him that she would only agree to the marriage unless he went to her people which meant he would accept to be circumcised. He agreed to go with her to her people and was circumcised and later returned to his father's home with his wife. The same condition is put for the Bamasaaba, thus showing the importance of circumcision. The importance of circumcision is actually reinforced by the health value that has been emphasized by the government of Uganda as one of the ways in which the spread of HIV/AIDs in the country can be controlled.

To give weight to circumcision and the whole culture, the Bamasaaba have formed up "Inzu ya Masaaba Cultural Institution" which is to help the Bamasaaba trace their roots and know about their origin and culture. The team that is in the institution comprises of both the youth and the elders. The aim of the cultural institution is to promote the culture of the Bamasaaba, but by the time of this research they were financially constrained and could not carry out any of their activities. Ironically, most of the members of this cultural institution that were interviewed did not know about the Bamasaaba creation story. What most of them knew was that they originated from a hole from Mount Masaaba and the little bit that talked about the origin of circumcision.

It is apparent that the Bamasaaba would love to believe in the creation myth because of the major circumcision ritual that owes its origin to the creation story. One may be tempted to extrapolate that the major legacy in terms of culture, belief and ritual that is left by the Bugishu myth is the circumcision ritual and practices that are attached to it. It helps to give the Bamasaaba a sense of identity and unity.

4.2.2 Luo Myth and its Impact in the Luo Community

The youth and the elders that were interviewed agreed that the Luo myth of "Gipir and Labongo" has greatly influenced their way of life. The elders that were interviewed were very passionate about the Luo myth. One elder, Ajok Fielder said; "This myth is part and parcel of our history, so

we have got to believe in it and even if one does not want to believe in it there is concrete evidence when you go to Pubungu”. Pubungu is the place where Gipir and Labongo separated. Almost everyone living in the area knows the myth and is mirrored in daily activities. Ironically when Ajok was asked if at all she tells the same myth to her children, she said that she did not. She said that her children get to hear about the Luo myth at school.

The Luo myth is one of the myths on the teaching syllabus of lower primary schools; it makes the myth more popular and real to the people who may not know anything about it. The youths that were interviewed around Pubungu area said; “If the Luo myth is not important then why do you think that the syllabus of primary has the Luo myth incorporated into it?” This shows that the importance and attachment that some of the Luo have to the Luo myth is partly because it is one of the topics that is taught to them in primary schools. Though the other myths may be taught in particular regions, the Luo myth in particular is in the teaching syllabus of Social Studies in primary schools in Uganda. Teaching oral literature in schools has got positive results and should be highly encouraged. This is emphasized by Somjee Sultan in a chapter “The Relationship Between Oral Literature and Material Culture and Teaching of Cultural Heritage in Schools” that appears in a book Understanding Oral Literature (1994), it shows that the introduction of oral literature and material culture to schools changed the context of learning cultural heritage:

Cultures have changed. Within the ethnic structures, children learnt about their material culture through the practice of using it and seeing it used in their day to day experiences. They learnt about material culture through their languages and oral literature when at work, play or in ritual (95)

Consequently showing the importance of culture and that it can be introduced and taught effectively in schools.

The culture of the Luo reflects partly what is in the myth. In the narrative, the bead and spear is highly talked about as well as treasured. Julia Hanebrink and Alanya J. Smith in an article, “The Art of Peace in Northern Uganda” (2013) note that; “Beads have played an important role in the Acholi culture for centuries. They have been used as commodities for trading...” (15). Using beads as commodity for trading is because the Luo value beads and almost all of them would love to own them, that is why it can be exchanged for another commodity. In the same paper, the importance of the Spear is talked about when Reverend Macleord Baker says that he would guard and defend the Ancestral Spear with his life if necessary. Guarding the Spear with his life is exactly the precaution that Otira gave to Labongo in the myth. Labongo was asked to “guard and defend the Ancestral Spear with his life.” Not only that but the other items that are talked about in the myth, that is when Gipir was going out in the forest to find Labongo’s Spear, they gave him a number of items. For example they prepared for him *peake* that is dried beans and maize, and he went along with a calabash for water. Maize and beans are some of the major food items that are grown in the Luo region.

Ajok in the interview pointed out that the items that were talked about in the myths were very vital items. She said; “The items being talked about make sense even historically; iron was an instrument of war and a symbol of status while beads were trading commodities.” The items are not only mythical but historical as well. She further said that today we can see the way in which the Luo speaking community treasures beads which they refer to as *Tieg*. It is very common to find the Luo donning on beads that owe their origin to the creation myth. Ajok thinks that history has been very instrumental in enhancing the belief in the Luo myth. She attributes this to the long distance trade of 16th to 17th century; and concludes by saying: “The writing of African history, oral traditions are one of our great sources of the Luo myth” This study agrees with her because history helps to give an oral account of what transpired in the past and the Luo myth

particularly gives an account of one of the historical events among the Luo. The myth shows us how and where Gipir and Labongo separated as noted in an interview with the guide at Pubungu site, he said; “Wang Lee has the history of the Luo-Nilotics specifically where Gipir and Labongo separated”. *Lee* in Luo means an axe, an axe is used to split wood. One can infer that the axe that has been used is symbolic in the sense that it indicates the point of separation. An axe was placed at the point of their separation as a sign of the physical place where they parted.

At the site in Pubungu, one must have permission to tour it. A number of people around Pubungu area scare visitors in the area saying one would not be able to go to the site without the help of a guide. At the banks of the Nile, which is around the site, there were army men around the area; we were not allowed to go to the site without permission. The researcher went back and sought permission from the Chief of Pubungu before accessing the site.

At the supposed site of the axe, we were only shown the spot where the axe is found. We were told that if we wanted the axe to come up, there were some rituals that we had to perform: One had to sacrifice a cow, a goat and chicken in order for the axe to rise. 18th February, when the axe raises is a very significant day among the people in Pubungu. According to the guide, on that day, him as the guide who is the *Jaago* goes down the water which he says is a very beautiful place. This particular place that the guide gets to is called *wang jo kolo* which literary means the place of people who disturb. This place, he said is a very dangerous place, people simply collect around the area then *Jaago* goes into the water where he spends about an hour invoking the spirits until the axe can come up. He said that: “When I go down there in the water, I see very beautiful things; the place is very beautiful, it has all kinds of things, and the people there are very rich. It is actually a world of its own”. The guide while under water invokes a god responsible for making the axe come up.

The guide said if a visitor goes there without permission, there is possibility of the visitor drowning. When the researcher visited the site, a child had drowned on that particular spot about two days before. According to the chief, once anyone is moving around the area, it is possible that he/she may see a snake or some wild creature and once he/she sees it, that person should not make noise or try to defend themselves or even laugh. When you laugh or try to defend yourself, it enters your body and a ritual has got to be performed in order for it to get out.

The Luo in Pubungu, unlike those in Kampala, Kitgum and Gulu, strongly believe in the myth of “Gipir and Labongo”. The youth in Pubungu interestingly believe in it just the same way as the elders. Around the area of Pubungu, the chief is looked at as a very important and respected figure. It is possible that the site, which is both a cultural as well as a very prominent tourist site, helps in strengthening the belief and the cultural practices of the communities that subscribe to the myths. The people around the area of Pubungu literally see the items that are talked about in the myth. They are at the site where the two brothers Gipir and Labongo separated. At this site at the river bank there are reservations of the supposed items that Gipir took along when he went to the forest to find the Ancestral Spear. The site is preserved for tourists and the locals respect it and ensure that all the visitors that go to the site respect it as well.

4.2.3 Buganda Myth and its Influence in Buganda

The Baganda have a very powerful belief in the myth in which they trace their origin. Kintu and Nambi are considered to be the father and mother of the Baganda. The Buganda myth has been used to explain the societal norms, beliefs, customs, and various practices.

Today the creation story is taught in primary schools in Uganda as part of the Social Studies lesson to explain where the Baganda came from. It is also used to ascertain certain social practices in Buganda. Embedded in the school curriculum, just like the Luo myth, could be one of the factors that contribute to the popularity of the myth. Kiyimba accentuates the popularity of

the myth when he writes: “This myth is so widely told (and in many cases believed) that it influences many aspects of the lives of those that believe in it till today.” (250). The Baganda’s life style is an actual reflection of some of the outcomes of the myth of Kintu and Nambi. At the end of the myth of “Kintu and Nambi”, there are a number of recommendations that most of the Baganda follow. In a focused group discussion in Mubende, they agreed that it is from the Buganda creation story that; “The women in Buganda are not allowed to eat chicken and they must kneel while greeting their husbands.” Kneeling in Buganda does not only end with the husband but it extends to any elder, but a woman as well kneels for any of her brothers’ in-law regardless of the age.

Among the Baganda, some of the men in the same way kneel for their elders, but this is not put into consideration by the Baganda. Its origin is not attributed to the myth though the whole aspect of kneeling draws back to the Buganda myth. One can say that the men who kneel among the Baganda, do so as a sign of respect to the elders. Nambi was asked to kneel as a sign that she would always respect her husband in whatever he says and does. Every respectful woman in Buganda has to kneel before her husband and elders however educated she is. The Baganda say that kneeling is a sign of respect and submission to your husband because in the myth, Nambi who represents the woman disrespected her husband when she went back and collected the feeds for her hen. Because of her disrespectful nature, Walumbe, death, followed them and their children started dying. We should note that in Buganda, a woman is considered the source of evil because in the Buganda myth it is Nambi’s brother, Walumbe, who followed her after she had decided to go back and bring the millet for her hens. Walumbe in Luganda means “Death”. When someone dies in Buganda, they talk about *olumbe* which comes from Nambi’s brother’s name, Walumbe. Walumbe is equally associated with sickness, which shows that Nambi who represents women in Buganda is as well associated with sickness.

It is also very common to find the Baganda talking about women as the source of evil in the community. But when it comes to eating chicken, present day Baganda women today eat chicken unlike their predecessors.

The strong belief that is based on the outcome of the Buganda myth makes it popular. The myth is popular because it is one of the myths that are taught in primary schools and it as well explains the practices in Buganda. The practice of kneeling that is held in high esteem in Buganda originates from the myth of “Kintu and Nambi”. One should not forget that it is important that people have a sense of identity; the myth helps in identifying the Baganda as those that owe their origin to the first Muganda that is Kintu.

4.2.4 Myth of “Ruhanga and his Three Children” and its Influence

The Ruhanga myth provides the genealogical chatter for those who allegedly descended from Kairu, Kahima and Kakama respectively. The myth justifies the social and political formation that prevails in Ankole as being divinely ordained on creation day. God decreed it so.

Mushengyezi (1999) conforms to the fact that power in Ankole is divinely ordained when he asserts:

The basis of this divine decree is meritoriously determined; it is a result of the milk pot contest in which Kakama excels and Kairu performs worst. Cattle and milk, then, become the symbol of power in Ankole and hence the epicenter of social and production relations among the two dominant groups, the cultivators and pastoralists (56).

Mushengyezi shows that it is from the milk contest that the roles in Ankole were determined by Ruhanga. Since it is Ruhanga (“God”) that determined them, the people should be firm on the roles assigned by the “Almighty.” That was Mushengyezi’s view then, but in an interview in (2014) with the researcher, he recognized the importance of cattle and milk but said that the myth was no longer relevant, he commented that; “The myth was meant to justify the social

structure, but it is no longer socially relevant today, social development had made it lose relevancy” he goes on to say: “Because of the social changes that have taken place, the so called Bairu, meant to be slaves, are also cattle keepers and the Bahiima who are cattle keepers also cultivate”. Contrary to what Mushengyezi says, in a focused group discussion (2015) that the researcher had with the youth, they agreed that “even if the Bairu keep cattle, their cattle are of very low quality because they were not originally cattle keepers”. It is true that the Ankole myth may not be as significant as it was then because those that believe in the myth are influenced by education and so the myth becomes diluted but it is still relevant today.

In light of the legacy, Asaba Godfrey (2014) in an interview observes:

Ownership of cattle has traditionally been and still is part of pride, when you own your own cows, you can get anything, which is part of the reason as to why the Bairu also own cows; it is because they really wanted to be part of those socially recognized as cattle owners. The respect one would get from the king would be because of the cattle that they owned.

Asaba above shows the value that is attached to cattle, despite the myth where Ruhanga officially announced Kakama and his descendants as the owners of cattle, the Bairu also own cattle. Ivan Aijuka (2014) in an interview observes that cows are highly treasured that if at all you decide to marry from Ankole you must have enough cows. The value put on cows and milk cannot be missed, though it is observed by most of the respondents that today the social stratification has been wiped away by education and change in social practices. Tumusiime, an elder, emphasizes the changes when he says in the interview with the researcher:

Traditionally people were living together and the myths were used to cement them: they were used as the constitution that we are using today. So today we have the constitution and so there is no need of turning back to the myths because it is outdated.

Tumusime shows that tradition is replaced by modernity, and it is not important to keep turning back to what is out dated. Though Tumusiime says this, we should not forget that the basis of

what we have today is the tradition. Even the constitution that we have in place must have an origin in what is already in existence. Though at the surface he says the myth completely has no legacy, his explanations show that the myth does affect the way of life of the people that subscribe to it because of their great attachment to cattle and milk. The attachment to cattle is emphasized by Mushengyezi (1999) when he writes; “The myth puts premium on cattle as the symbol of social, economic and political power in Ankole society” (56). Cattle are still a symbol of status in the communities that subscribe to the myths. As noted by Tumusiime (2014) in the interview, “The degree of one’s influence and respect in society is still prefixed on the size of one’s herd” among the Banyankole, a person is respected because he has a lot of cattle. The admiration in the contemporary society may not necessarily be the attachment to cattle, but because of the wealth that the person has accumulated.

The Ankole myth has caused social division among the people. An elder Katuntu Shaban (2014) in an interview observed that the myth is not popular because it gives the right to rule to the minority group. In the Ankole community, the Bairu are considered inferior and therefore their association with the others is equally problematic. In the focused group discussion that the researcher had, the Bahima said they would not marry the Bairu, this was said in a completely traditional setting. The educated elders in Kampala said today a Muhima would easily marry a Mwiru. But it can also be contested because in another focused group discussion that the team had in Luwero with fresh Literature students in Kampala University (2015) from Ankole, they strongly said a Muhima would not marry a Mwiru. In another discussion with Abbas Kiyimba (2014), he said that when he introduced the subject of the Mwiru and Muhima in one of his Literature classes in Makerere University, it was so contentious that the lady who is a Muhiima was very clear that she would not get married to a Mwiru, and the Mwiru also agreed it would not happen in their community. When the two left school, they got married. The debate stems

right from the myth of “Ruhanga and his Three Children”. No matter what they say, it is an indication that the traditional myth is still significant in the contemporary society.

In order for the myths to be part of the communities that subscribe to them, the myths should be incorporated into the teaching syllabus at various levels as recommended by the chief of Pubungu when he says; “I want this myth to be taught up to university level”. Most of the myths that were examined had an impact on the lives of the communities that subscribe to them. Although some of the informants said the myths were outdated, they in the subsequent discussion agreed that what is in the myths that they subscribe to still influence the way of life of the people in the contemporary societies as reflected in the beliefs and the cultural practices in the communities where we find these myths.

4.3 Myth, Power/Leadership and Politics

Myths can be used to strengthen societal and political order, and in some sense they can be used to spread socio-political division in society which can spell disaster. Most of the myths that were examined indicate that power/leadership and politics stem from the cultural beliefs and practices of the people that relate to the myths of origin.

4.3.1 Power, Leadership and Politics in the Myth of “Ruhanga and his Three Children”.

The Ankole myth is used for different purposes, though a number of those that subscribe to the myth say it does not necessarily influence power and politics in Ankole. We should note that as long as there is reference to the myth when people are discussing politics and power, then myth does influence it.

In regard to leadership and power, myths can be used for different purposes. Mushengyezi (1999) examines this when he explains that:

One paradigm emphasizes the view that issues in Ankole can only be understood against the background of a 'caste' society built on a premise of inequality between the Bahima lords and Bairu serfs (6).

Mushengyezi above shows that in order to understand the Ankole community, we need to refer to the Ankole myth that shows the different classes. This shows the importance of the myth, whether they agree that it is influential or not, it stems from the myth of "Ruhanga and his Three Children". Tumusiime acknowledges that power in Ankole originates from the Ruhanga myth when he says; "Traditionally, accessing power is not for everyone". Power in Ankole owes its origin to the myth of "Ruhanga and his Three Children". It is because of the contest that we have between the three children of Ruhanga that we realize the importance of cattle and milk. In the same way, the Bahinda rulers who in the myth had the full can of milk in the morning are very close to the Bahima cattle keepers. As observed by Davis Byaruhanga (2014): "There is a close connection between the Bahiima pastoralists and Bahinda rulers because cattle keeping was looked at as an elevated trade compared to cultivation" this is because it is attached to the milk that in the Ruhanga myth is used to give power to the Bahinda. No wonder a number of politicians are using the myth to justify where power belongs. Though some of the respondents observed that some politicians are simply using the myth to justify their position and stay in power, some of the educated said their generation and the generation after them do not believe in the Ruhanga myth. Mushengyezi (1999) observes that in Ankole, myth is used;

To justify the existing social classes among the Banyankole and offer a blue print for the age-old political domination of one group over the others. This has fuelled self-esteem in the traditional ruling class, the Bakama and Bahima, and an inferiority complex in the Bairu sub-group (42).

Among the Banyankole, the Bairu are looked at as peasants who cannot own power. Power in most of the African communities is associated with wealth; and the Bairu are considered poor because it was decreed by Ruhanga that they would be servants. Among the Ankole people, being wealthy is having enough cattle, the Bairu in regard to the myth of "Ruhanga and his Three

Children” have no cattle, they are actually meant to be servants and therefore own no wealth and power. Mushengyezi (1999) explains the origin of power when he writes:

The myth presents Kairu’s irresponsible behavior as the sole cause for his (and his off springs) condemnation to a subservient position or class of serfdom. The semantics of the words used in the narrative enhance this message. The nouns ‘Kakama’ (Lord) and ‘Kairu’ (Servant) bring out the extreme class distinctions. The referent ‘Kairu’ is diminutive” (57).

The Ankole people grow up knowing this myth and they are taught the same myth in primary schools. The class distinctions are therefore evident right from their childhood when they get to know why they belong to a particular genealogy.

The Ankole myth has influenced power and leadership in different ways. One of those that was interviewed and preferred to remain anonymous said that it is part of why the monarchy was abolished: “It looked like it was a click of just a few minority people”. Much as there is the observation that the current president does not come from the ruling clan, we should not forget that the myth focuses on the fact that there is great attachment to cattle. The pastoralists in Ankole were advanced in terms of their military skills because they had to protect their cattle. Since the king needed people who were powerful, they as a result got close to the king compared to the Bairu who were agriculturalists and did not need an army to protect them. This drew them closer to the ruling class and subsequently helped them access power easily.

The struggle between the classes in Ankole is evident in the fights about the restoration of the monarchy as noted by Mushengyezi (1999), he writes:

Internal resentment has continued to characterise Ankole’s socio-political life and explains why for instance the majority of the Bairu strongly resent the restoration of the Ankole monarchy. Indeed, the Bairu have expressly used their majority vote to thwart any moves by monarchists to resuscitate the Obugabe (43).

The myth shows the social stratification in Ankole society. It is there to make the Bairu accept their subservient position to the Bahima as divinely ordained. This has been widely contested by

the majorities that are looked down upon, but showing that the myth affects the current power positions of those that subscribe to the it. The fact that they base their decisions on the myth shows how influential the Ruhanga myth is. It is actually the basis of the rejection of the myth because it only takes care of the minority.

Politically, with the knowledge on the Ankole myth, the Bahima people have been able to identify themselves with power because of the cattle that they own. The Bairu did not look at this positively and had to find a way in which they would also fit into the community and accumulate wealth. The Bairu as Karugire notes turned to education:

It was from the cattle –owning Bahima that the majority of office holders of the kingdom were drawn in the pre-colonial and colonial era, so that the Bairu were forced to seek redress from education and began to question their marginalization (56).

One can therefore comfortably affirm that power, leadership and politics among the Banyankole has been heavily influenced by the Ankole myth of “Ruhanga and his Three Children”. Notwithstanding the fact that a number of respondents especially those that were educated and exposed said that the myth no longer holds water. And yet power/ leadership and politics in Ankole has its foundation in the Ruhanga myth. The agitation by some for the restoration of the Ankole monarchy as noted by Ayebare Hilder in an interview (2014) is because the myth gives power to the minority to rule. Today the issue of monarchy in the different kingdoms is so contentious since president Museveni reinstated kingdoms. One of the reasons is because there are benefits attached; such as guards and a salary for the king. It is clear that they are aware and recognize the fact that power belongs to the minority. All the debate on power and where it belongs stems from “Ruhanga and his Three Children”.

4.3.2 Power/ Leadership in Luo Myth of “Gipir and Labongo”

The Luo myth of “Gipir and Labongo” gives a lot of power to the Luo people, specifically those from Pubungu. Pubungu is where we find the spot where the axe that is the symbol of separation of the two brothers is found. *Wang lee* in Pubungu where Gipir and Labongo separated is one of the strong features that is associated with power and the existence of the myth of “Gipir and Labongo”. Gipir and Labongo agreed to separate after Gipir had cut Labongo’s daughter and got his bead out of her stomach. They agreed that they would not stay together after they had shed blood of a child.

The chief in Pubungu is associated with a lot of power especially by those that come from Pubungu in Packwach. During the research, the researcher moved around the area and observed that the chief was a very important person in the area. Among the Luo, particularly in Pubungu, power is inherited. Once the chief is of age or as he ages, he ensures that the story about the Luo is told to one of his sons who will be the heir to the throne. This anointed son should be able to attend some of the rituals in order to learn and discover about his people. Because of the powers that are associated with the chief, while the rituals are being carried out at *wang lee*, he is not supposed to go to the site. It is *Jaago* who does the entire donkey work that is meant to be done by the chief. At the time of this project, power that is accorded to the chief had reduced because as observed by chief, the government took the political powers and local kingdoms, reducing them to cultural institutions. Originally, the chief was responsible for the disputes and would arbitrate in all cases that were around the area. People as a result listened to the chief and were scared of the penalty that would be given to them by the chief.

The chief in Pubungu was not very comfortable with the current belief in the Luo myth. He commented that; “The culture and belief in the myth was very strong not until the missionaries came around 1810, and started preaching against the cultural practices”. The belief in the myths

then reduced and the respect that they accorded their culture reduced. The government also took over their cultural right of approval of land which made them lose power.

The politics in the Luo myth is manifested in the power that is accorded to the chief of Pubungu. The people who subscribe to the myth have a strong belief in *Wang Lee*, the spot where Labongo and Gipir separated. The belief that they have is that one cannot be able to cross the Nile without going through the necessary rituals. The chief was in agreement with the guide when he said:

At first Lakwena tried to come and most of her people died at the bridge as they crossed, it was only one person that had gone through the ritual with Chief *Rwot Orwan Omach II*. They wanted to cross through the Nile, when a driver of a lorry entered; he was armed and started shooting. Lakwena and Kony tried to cross through the Nile; they went to *Rwot Omach* and performed the necessary rituals. That place is already a curse for the Acholi and the Alur. Crossing the Nile is not easy unless you go to Pubungu and they open the gate for you or else all your people would die.

Power/leadership among the Luo is seen in the power that was bestowed to the people of Pubungu through *Wang Lee*. This spot gives the people of Pubungu so much confidence that they were left with power and so they cannot be attacked by anyone because they are protected. The Luo of Pubungu, Pakwach feel they are the strongest among the Luo speaking community.

Those that subscribe to the Luo myth still have a very strong belief in the myth especially those that come from Pubungu where the site that the two brothers, Gipir and Labongo separated. From the discussion with the chief, the researcher could infer that it is because of the rights that were taken away from the chief to the government that has caused the moribund belief in the culture. If the chief still had the rights that they had at the beginning, the cultural institution would still be very vibrant. Condemning some of these practices similarly reduced the respect and the power that was accorded to the chief. The chief is however, highly respected in the area despite the influence of Christianity.

4.3.3. Power/ Leadership in Bugishu myth

The Bugishu myth does not detail where power lies. But it is clear with the legacy, that the man in such a patriarchal community has the power. Among the Bagishu, a man is that male being that is circumcised, once the person is not circumcised then he is not considered to be a “man”. Power lies with the circumcised men among the Bagishu community.

At the beginning of the myth, like any of the other myths, power lies with the first person to exist. We are told in the narrative of the myth that the Bagishu owe their origin to the first man and woman that is Mundu and Sera but you will notice that there is a close that says “Sera was supposed to have belonged to either Masai nation or Nandi nation” which shows that Sera just come in to get married to Mundu but their true ancestor is Mundu who is a man. By virtue of the fact that he is the first to exist, he is the one with authority. It is also clear that there is no one that created Mundu but he “just emerged from a hole” which equally shows power since no one created him and he is the first to exist.

Masaaba who is the first born of Mundu, as per the lineage, has the right to take over power. Masaaba’s only brother walks away, consequently leaving no choice for Masaaba, he is the one to rule over his people. Masaaba is given more power when he accepts to be circumcised and he is in the myth considered to be the one that brought circumcision to the Bagishu though it was his wife’s initiative.

The power that lies with Masaaba is further seen when his cattle are raided, a boy is captured in the process of recovering the cattle, and it is Masaaba who takes the war captive, given his authority.

Power among the Bagishu does not end within the Bagishu but goes beyond their boundaries. Kundu, Masaaba’s other son has a vision to get to the end of the earth. He moved through

Busoga and finally settled in Buganda. This was deliberately to show the dominant rule of the Bagishu, in the myth it is indicated that “Kundu can easily be the person that the Basoga and the Baganda talk about”, they actually believe that he changed his name to Kintu. We are aware that in the Buganda myth, Kintu is considered to be the first Muganda. If the first Muganda owes his origin to Kintu, who is Kundu from Bugishu, then it is a sign of the power that the Bagishu have over the Baganda. In the same myth it is said that Kundu ruled in Buganda after subduing them.

Power among the Bagishu is also shown through Mwambu, Mwambu after the Kalengin had raided his father’s cattle, and he single handedly went after them and came back with the cattle. It did not stop at this, but he is given a bull *Ingishu* that is very significant among the Bagishu because their name comes from the bull that was given to Mwambu. Masaaba also calls him Mr. Mugishu. It is clear that power is transferred to Mwambu, the son to Masaaba.

4.3.4 Power/ Leadership in Buganda Myth

In the Buganda myth, the aspect of power and leadership can be associated with Ggulu in heaven and the punishment that was given to Nambi after her failing to follow the instructions that were given to her. It was after Kintu had gone to heaven that he realized that the people in heaven lived in harmony under one leadership of Ggulu. Probably that is where Kintu, the first man in Buganda, got the idea that there should be leadership in order for a community to live in harmony. Nambi’s disobedience can be attributed to the fact that between Nambi and Kintu there was no leader, that is why Nambi decided to follow what she felt was right for her to do. No wonder after her disobedience, Kintu declared that he would be the boss to the woman and she had to obey him in whatever he said. As a result of Nambi’s disobedience, the woman is instructed to kneel down while greeting a man and she should equally be submissive to the man. Kneeling, which is one of the actions that was recommended in a way shows obedience in the sense that as one kneels, she/ he is in a lower position than the person who is not kneeling down

and so one would not expect the one kneeling to be disrespectful to the person you are kneeling for. Kneeling as a result shows that the person that you are kneeling for has more authority/power than the one that is kneeling. Since then power in Buganda belongs to the man, man is the one meant to fend for the woman and he is the one who proposes to and marries the woman.

Power, leadership and politics are reflected in all the selected Ugandan myths, though the Ankole myth has a greater political/power attachment compared to the other three myths. The Ankole myth shows where power belongs and the people who subscribe to the myth have equally used it to contest certain political positions. One would be tempted to think that the Luo myth, which talks about power at the beginning when Otira was on the verge of dying, would have the theme of power well developed, but it is not the case. Those that subscribe to the Luo myth only emphasize the fact that the chief in Pubungu and the gods that they contact during the ceremony of “the coming up of the axe” are the ones that have a lot of power. In the Bugishu myth, power lies with different descendants of Masaaba. The Buganda myth emphasizes a patriarchal community; power belongs to the man after the woman disrespecting instructions that were given to them. The myths therefore are used to show where power belongs and are equally politicized by those that feel the myths are in their favor politically.

4.4 Myths and Gender.

This section focuses on gender issues in the selected Ugandan myths. Myths are a crystallisation of an accepted philosophy that is usually shaped by those who hold power and men have traditionally held power in Africa that is highly patriarchal. Patriarchy here means the dominant rule of men over women. The gender debate is now at the epicenter of public discourse. As noted by Okot Benge in his M.A. Dissertation entitled, Gender Representation in Acoli Oral Literature (1999), he says:

Oral literature is part and parcel of the complex process of the production and contestation of the gender ideologies, it follows that oral Literature reflects a people's consciousness or lack of it by portraying a general and particular social perception and thereby facilitating or contesting the gender socialization process (4)

Benge shows that the role of men and women in society is engrained in the community's orature.

This means that the responsibilities of men and women are defined in the oral narratives.

Usually in the oral societies, the dominant gender perpetuates its hold on power and privilege.

Considering the fact that the society is quite patriarchal may well suggest that myths have existed for many generations and its effects is seen in the roles that are played by the male and female in the community. The women in most of the communities are very submissive to their male counterparts. Most of the studies done on the selected Ugandan myths suggest that the myths show that the women have been undermined by their male counterparts. This is well illustrated by Wanjiku and Okoth in a chapter "Gender and Politics of Control: An overview of Images of Women in Gikuyu Oral Narratives" in the book, Understanding Oral Literature (1994), they show that:

In the Gikuyu oral narratives wives are generally portrayed among other things as; unreliable, disobedient, irresponsible, disloyal, disagreeable, adulterous, cunning, senseless, easily cheated, forgetful, not dependable, evil, tricksters, lazy, etc. there is hardly any story among the Agikuyu that describes wives positively. As co-wives, they are ogres, cruel and malicious (79).

The portrayal of women in the selected myths is not far from the way they are portrayed among the Gikuyu, but the interpretation of the myths equally matter. Those that interpret the myths are at times biased and have been influenced by the patriarchal communities that they have lived in.

4.4.1 Gender Issues in the Myth of "Ruhanga and his Three Children".

The Ruhanga myth gives more space to the male than the female gender. It does not mention many females, but the few are portrayed negatively. Ruhanga in the myth is definitely a man.

One would expect that the three children of Ruhanga should at least have a mother, but if there is

any mother, the mother in this case is not mentioned in the myth. The other interpretation could be that since Ruhanga is equated to God then it is probable that God simply created them. But the fact still remains that nothing is mentioned to that effect. Mushengyezi (1999) in regard to the female question among the Ankole writes:

Women are presented as the underdog, the inferior being in Ankole society and the source of evil. In Ruhanga myth, the mother of Ruhanga's children is not mentioned. Indeed, children in Ankole belong to the man; the woman is only a conveyer-belt (80).

The myth indicates that though one has a mother, a mother is insignificant among the Ankole, that is why it is not important that in the myth the mother of the boys is mentioned. The social classes reflected in the Ankole myth are determined by the father. In the Ankole myth of origin, no importance is attached to the mother of the three children. The Ankole myth being gender insensitive is one of the reasons as to why it loses popularity as observed by Mushengyezi (2014) in an interview, he said:

I think in the present situation where there is woman emancipation, human rights and gender equality, I would not tell this myth to my children, though myths are good for us to know where we are coming from traditionally, but I think their propagation is good if we are going to critic or problematise them and not just reinforce them.

Other than the political classes that are attached to the myth, according to the responses got from the field, gender imbalance in the myth makes it lose popularity in a gender sensitive community like the one we are living in today. Though earlier on it was observed that studying the myths in schools help in popularizing them, some people do not have the time to tell the myth and make an analysis of the myth so they prefer that they keep it away from their children.

The second part of the myth that is referred to as, "Amabeere ga Nyinamwiru" is closer to the female than the male. But as the myth unfolds, one will realize that the space that is given to the female is less than the space that is accorded to the male being. "Amabeere ga Nyinamwiru"

literary means “the breast of the mother of Mwiru”. The myth can be interpreted as that which belongs to the female. If you consider the other myths that were studied here, such as the Ankole myth that has three sons, the Luo myth focuses on the two sons. The Buganda myth that talks of male and female end up blaming the woman a lot. The Bugishu myth of “Mundu and Sera” gives both the male and female in the title but ends up focusing on male characters. In the Luo and Buganda myths, it is said that the female are disregarded because they are married off.

One may be right to assert that the “Amabeere ga Nyinamwiru” should be a female myth that brings in the male as a by the way. Though the irony of this female myth is that Nyinamwiru’s strength is seen in ensuring that she keeps her son alive. Nyinamwiru gets a lot of support from the male counterpart which is demeaning to the woman. It shows that without the male beings, Nyinamwiru would not be in position to give birth to that child that takes over the kingdom. The same happens in the Buganda myth where the invisible forces help Kintu because he could not accomplish the tasks alone.

The Ankole myth of “Ruhanga and his Three Children” is a biased myth that is dominated by male. It shows that the male are very instrumental in the affairs of the Ankole and the women are “underdogs”. Although the second part of the myth is focused on female, the male still dominate the development of the theme. No wonder the title of the myth has breasts of a female which is associated with breast feeding and beauty of a woman. That is why Bukuku cut off Nyinamwiru’s breast in order for her not to look beautiful. The space that is given to the female here is equally important. The female is given less space than the male, the only female mentioned here is Nyinamwiru and her role is strictly to give birth to a hero and help in developing the character of Bukuku.

4.4.2 Gender in the Luo Myth of “Gipir and Labongo”

The Luo myth is a very imbalanced myth in regard to gender. The female is not put into consideration at all. In the narration of the Luo myth, only one of the elders out of the six that the researcher interviewed mentioned a female character. He said that one of the sisters of Gipir and Labongo was called Nyiluck but that was all that he said. Nothing else is talked about the female with exception of Gipir’s daughter that swallowed the bead and Labongo’s wife that alarmed.

The space that is given to the female here is very minimal. Bengé emphasizes that;

Among the Acoli, women are generally considered physically weak and not socially equal to men since they can be priced in terms of money or cattle at marriage. It is therefore socially despicable for a man to put up a show of strength against a mere woman (78).

Bengé shows the position of women among the Acholi, their position cannot be the same as that of men. The women among the Luo have been stereotyped in various aspects of their lives as the Luo myth may have been tailored by a man and the community was then and still is male dominated. The woman was considered of no importance and so nothing positive is said about her. Power clearly belongs to the man in the Luo community. The female here can be looked at as a source of conflict. It is actually a daughter that swallowed the bead and Labongo’s wife is the one that alarmed, which alarm finally caused bloodshed and the separation.

4.4.3 Gender in the Bugishu Myth of “Mundu and Sera”.

The myth of “Mundu and Sera” is a biased myth though the title can be deceptive. Among the Bamasaba, the female are of no importance. Just like the Luo myth, among the elders that narrated the Bugishu myth, only one of them gave a version that had a sister. The rest of the females come in as wives. When asked why consideration is not given to the girl in the myth, the elder said, “The girl is discounted because she is married off” The others who narrated the myth simply do not know about the existence of a female being in the myth. The female is only considered when they talk about Mundu and Sera, after that we do not hear anything about any

other female being. No wonder in the Bamasaaba Historical Research Society that was formed by the Bamasaaba, there was no female member.

In the myth, Masaaba is said to have had three sons and one daughter, but the narrations from the field indicate two sons: Masaaba and Kundu. Kundu had a wife but very little or nothing is talked about the wife in the myth. It is obvious that females are not talked about because they are not important among the Bamasaaba. According to the myth, one day Masaaba was going about hunting in the forest when he came across a very beautiful girl of the Nabarwa tribe who lived in the forest. He proposed marriage to her and she turned him down because he was not circumcised. She told him that she would only agree to the marriage if he would go to her people and accept to be circumcised. He agreed to go with her to her people and was circumcised and later returned to his father's home with his wife. Since great importance is attached to circumcision among the Bamasaaba, credence should be given to Nabarwa who insisted that she would not get married to a man who is not circumcised. In the myth, when Mwambu's cattle are captured, he goes back to tell the story to his father and brothers only. This is as if Mwambu had no mother or sister to tell the story to like his other relatives. If his mother really existed, the myth in this case shows us that the mother is not important.

The Bugishu myth does not give any importance to the female even when it should. The female like in any other of the myths are there for marriage and producing children. Circumcision is very important among the Bamasaaba. It is Nabarwa who insisted that Masaaba should first be circumcised, but not much attention is given to her. The attention is given to Masaaba who accepted to be circumcised. This shows that the female are not important, regardless of their contribution towards very important aspects of the community. The man is given priority may be because they are tailored and interpreted by men in patriarchal communities.

4.4.4 Gender in the Buganda Myth of “Kintu and Nambi”

The two major people in the Buganda myth suggest that the myth is balanced because both sexes are featured prominently. A number of scholars have looked at this myth as one that is not balanced at all. This study looks at two sides of the coin like Kiyimba (2001) did.

Among the Baganda, women are considered to be inferior to the men and are meant to be very submissive to them. Submissiveness and negative portrayal depends on the person that interprets the myth. Kiyimba disputes that the women are not negatively portrayed in the myth when he observes that:

According to the myth, Walumbe (death) is the brother of the woman (Nambi), and this seems to be socially and culturally significant. A common interpretation of this, is that it presents the woman as being closer to evil than the man is, since Walumbe who is male, is not often considered, and yet if the myth is looked at from this point of view, it may not seem to be as favorable to the man as it often appears (81).

Similarly those who interpret this particular myth do not consider the fact that they talk about Walumbe, who is a man and born of a man. It may be deliberate that the mother to Walumbe is not mentioned in the myth. May be they wanted to exonerate her from giving birth to an evil son who is not only the source of death but is actually death himself. Though Nambi is associated with evil because she is the sister to the evil character, we should not forget that the real evil is actually a man, Walumbe. Some of the scholars that analyse the myth do not consider the fact that Walumbe is the evil person himself and that Nambi is only a sister. Although Nambi is the one who went back to pick her millet for the chicken, it is her evil brother who decided to follow her. Walumbe is such a terrible young man that even when his father pleads with him, he disrespects him by refusing to go back to heaven. The male in the Buganda myth are portrayed as more evil than the woman. In the myth, Nambi is only a brother to Walumbe who is the real evil character. The only mistake that Nambi makes is not to listen to her father’s advice of not turning

back, but she does this for the welfare of their family. Nambi knew that Kintu lived on earth with his only cow and that was his only source of livelihood.

Some scholars simply look at the myth as that which is male dominated and attribute a lot of strength to the male at the expense of the female. Namayanja Saida in a chapter, "Representation of Masculinity in Ganda Myth" that appears in Performing Change: Identity, Ownership and Tradition in Ugandan Oral Culture (2009) writes:

Masculinity is not only shown in physical appearance and good looks, and Kintu is very much aware of this. However, on Nambi's insistence, it is established that Kintu has to marry Nambi but not until he proves himself man enough by doing the tasks that Ggulu gives him (111).

Though Namayanja's measurement of strength is dependent on the tasks that were given to Kintu; this study interprets this in a different way. In the first place, Kintu does not accomplish the tasks on his own; he does it with the help of invisible forces. Credit in Kintu's case should not be given to Kintu but the invisible forces, because without them he would not have been successful. Though Namayanja equally mentions that the myth inculcates male ideology into the minds of the Baganda, it is pertinent to note that in the myth, it is a woman who actually falls in love and suggests marriage to Kintu. If this myth had been interpreted by someone who has never been influenced by patriarchal ideology, the researcher believes that women would be the ones to propose marriage in Buganda.

Nambi is key in the Buganda myth. When Kintu's cow is stolen by Nambi's brothers, Nambi goes and tells Kintu that his cow had been stolen, and they went back to heaven together. Here Nambi took the lead because she told Kintu about the stolen cow and she is the very one who made Kintu go to heaven to follow up his cow, which is a positive portrayal of women. The Buganda myth in actual sense demeans the men in Buganda. Kintu does not display any significant power, he simply had one cow and all that he does is because there is a driving force

behind as earlier mentioned. He did not even give bride price which is highly cherished in African communities, particularly in Buganda. It was because of the enterprising nature of Nambi that she insisted and went back to pick her chicken feeds.

The Buganda myth as per the title and storyline is balanced compared to the other myths that were studied. The focus in the myth are the two major characters: Nambi and Kintu. The space that is given to the two is almost the same. The challenge is with those that interpret the myth and say that Nambi is the cause of death and yet Walumbe, who carries the connotation of death in the myth, is a man. The myth only has one female and the rest are which shows that the male are dominant. This does not rule out the fact that at least in comparison with the other myths that are studied, the woman is given more credence in the Buganda myth.

4.5 Myth and Religion.

The concept of religion in Africa has been controversial. The white man came to Africa with his religion and attempted to super impose it on Africans. Whoever did not believe in their religion was considered to be a pagan. The African community has always had a deep rooted belief in their traditional gods, but from the white man's perspective, it is the belief in Christianity or Islam. Mbiti John in a book, African Religions and Philosophy (1969) also observes that; "Belief in God begins by stating all Africans are Theists, possibly from considering creation, from realizing human limitation and from observing natural forces, especially storms, lightning and thunder" (53). Religion therefore can be seen as a system of faith based on belief which shows that the Africans themselves had a religion. Oxford Advanced Learner's Dictionary of Current English (2006) defines religion as; "One of a system of faith that are based on the belief in the existence of a particular god or gods: the Jewish religion, Christianity, Islam and other world religions" (1231). This explains that Africa indeed has always had its indigenous religion. The controversy only came about because of the western concept. Mbiti observes that:

The concept of God, divinities and spirits in African traditional religion ontology has been a controversial and misunderstood concept. Various factors led to this controversy and misunderstanding such as prejudice by western scholars who measured traditional religious concept with Christianity” (208).

The definition of religion as noted in the above quotation is controversial. Myths are stories that are regarded to be from the communities. The people who believe in them have such strong faith like they have in any other religion; they are not questionable by those that subscribe to them. Myths therefore serve a religious function in most of the communities. Mbiti emphasizes that African religion is found in sacred places, art and symbols, proverbs, names, myths and customs and says even among converts to Christianity or Islam, may be elements of African spirituality. This may explain why the chief in Pubungu said that he is a Christian and strongly believes in the myth. Mbiti equally states that “All Africans are theists” (40). Consequently emphasizing that in whatever form it may appear, it is religion.

The closeness of myth and religion is as observed by Ogunjimi and Rasheed (2005):

Myths are closely related to religion and philosophy. Religion deals with the faith of man and the cosmic forces that govern his universe, while philosophy attends to the total issue of man’s survival and existence (128).

Most of the mythical figures usually crystallize into work shopped deities and personality cults. But we should also be aware that Islam and Christianity have equally affected the traditional belief in the myths. Just like one may change his belief from Christianity to Islam and vice versa, some people have changed their beliefs from the myths and embraced Christianity and Islam. Others still religiously believe in the myths and have embraced Christianity or Islam as noted in the discussion below.

4.5.1 Religion in the Myth of “Ruhanga and his Three Children”

The people of Ankole have an attachment to the myth in terms of religion, especially that the Ankole myth directly talks about Ruhanga who is considered to be God. The name that the

Banyankole give to God the creator is Ruhanga. The abode of Ruhanga was said to be in heaven, just above the clouds. Ruhanga was said to be the maker and the giver of all things. As noted by Mushengyezi (1999), "Often the land people inhabit today is regarded as their divine legacy. The Ankole myth of 'Ruhanga n'abaana be' does precisely this" (41). The fact that Ruhanga means the Creator, God at that is very instrumental in the Banyankole belief in the myth. Byaruhanga underscores the same in his text Religion in Bunyoro (2000) when he indicates that; "Ruhanga is Nyamuhanga, the creator who plans and determines the forms and shapes of everything visible or invisible" (14)" This shows that Ruhanga had supreme powers over everything on earth. It is because of the Ruhanga myth that the monarchy is highly detested in Ankole. A number of respondents agreed that the few minorities thought they always had the right from "Ruhanga" to rule the kingdom and therefore became arrogant and misused power. This memory as observed by the respondents is still fresh and has failed the attempted restoration of the kingdom.

4.5.2 Religion in the Luo Myth of "Gipir and Labongo"

In the Luo community especially in Pubungu, they believe that culture and religion can move hand in hand. Okumu Charles in a chapter, "Acholi Orality" that appears in Uganda: The Cultural Landscape (2000) emphasizes that:

Myth, as in Christianity, is accepted on faith and, hence, the connection with the sacred and rituals in Acholi society...unscientific societies which still believe in myth and the rituals that precede it will continue to do so much as the Christian myth of 'breaking the bread and drinking of wine' will continue to be taken seriously and religiously followed (56).

When it comes to matters of faith, very little debate can take place because there is trust and confidence in what the people believe in. The chief of Pubungu is syncretic; he embraced Christianity and still has faith in the Luo creation myth. In chief's house, there are a few cultural items and photos that one can identify. At the same time one cannot miss that he is a Christian because he has very many photographs of Jesus and the cross in his house. On inquiry, he said;

“Culture cannot be left, its automatic, but Jesus is part of me”. When the chief was questioned if Christianity would readily accept all these aspects of culture, he responded:

When the missionaries came, they told us that we came from God, although even Jesus said that he did not come to add anything or to subtract. Every tribe has its belief and we should know it very well that God is there. That is why you find that there is everything to deal with Jesus and when you go to my office there is everything to deal with culture. There is a house down there for my cultural wear but this is my own house that is why I am with Jesus. I am a brother of Jesus.

The chief of Pubungu is a depiction of those that embrace Christianity and still have faith in the myth. The two religious beliefs may not agree because Christianity looks at some of the traditional practices negatively; for example in the Luo myth, they talk about *Abina* who is a god, Christianity clearly spells it out that there is only one God. When the guide talked about the beauty and the power that *Abina* has, he indicated that he can get all that he wants from *Abina*. Belief in small gods or any other gods for that matter is highly contested in Christianity.

Religion and the myths are a contentious issue to be discussed especially that Christianity and Isam do not agree to most of the traditional beliefs. Ruhanga and Ggulu are references to “God”. This can be seen as the African understanding of Almighty God but still referring to the Almighty, but when the myths begin talking about *Abina*, a god from underground that has powers, and the mysterious powers that for example the Bachwezi have, then a true Christian or Muslim will not agree to this. Though the chief of Pubungu believes that he is both a Christian and as well believes in the myth.

4.6 Conclusion

Myths are not merely stories that are told about the origin of the communities, but are reflected in the daily lives of the communities that subscribe to the myths. As noted by Ker David in his book Literature and the Society in Africa (2004):

We must restore our literature to the focal position it ought to occupy in our cultural awareness. Our literature is the fullest record which we have of our aspirations, our analysis of our mistakes, our problems and the way we have faced them. The very fact should give to our literature a primacy which can be shared by no other art (32).

Although a number of people would not want to be associated with belief in the myths, it is clear that the myths still have an impact on their lives. The impact is seen directly or indirectly. Direct impact is seen in the Bugishu and Buganda myth where circumcision and kneeling are respectively reflected. Indirect impact can be seen in the value that the Banyankole have on cattle and milk which relates closely with the creation story of "Ruhanga and his Three Children" and in the Luo myth, it is seen in the attachment that the people of Pubungu have with the chief.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

In this final chapter, conclusions and recommendations are made on the issues that earlier rose in the study. The conclusions made are based on the three objectives that are categorized under the causes of similarities and differences in the structures; the relationship to particular archetypes and their socio-cultural legacy.

5.2 Main Findings and Conclusions

The major thrust of this study was three fold: first was a structural study of the selected myths, then archetypal analysis and lastly the myths were related to the socio-cultural legacy. From the structural perspective, the myths were collected from the field and divided into the smallest meaningful sentences. The findings indicate that the myths are not necessarily the same, but have similar structural patterns indicating three parts; the beginning, middle and the conclusion. At the beginning of each myth there is an inciting incidence which is not the same, but triggers other actions. In the Ankole and the Luo myth, Ruhanga and Otira had to get an heir to the throne. Ruhanga put his sons to test, while Otira used the eldest son as heir. The beginnings of the two myths show us that power or position of authority is not something that one gets so easily. Wisdom unlike age counts a lot. If you are wise enough like Kakama, in the Ankole myth, who spilled his milk and was able to get milk from his two brothers, then you are advantaged and you are able to rule the others. Positions of responsibility/ power can consequently be seen as that which was copied from the myths that were examined. In Africa, most of the presidents that come to power have come by the gun. Despite the “democratic” elections that were introduced; it is very hard for the incumbent to hand over power to another democratically elected leader.

The inciting incidence in the Buganda myth does not differ a lot from the Ankole myth because in it, Kintu is the one that is given tests to find his suitability as a husband to Nambi. Kintu similarly goes through suitability tests only that for him, he did not compete with anyone. In the Bugishu myth, Kundu is tested by the fact that he goes through the long tiring journey and he is able to subdue his neighbours. Similarly Mwambu goes after his cattle alone and he is able to have all his cattle returned to him.

All the characters that take on the positions of responsibility or that are considered heroic in this case go through difficulties in order to get the positions. This is an indication that one has got to struggle in order to get what he/she wants.

The structure of the selected Ugandan myths can equally be looked at from the perspective of a well plotted play. At the end of each of the selected myths, the conflicts are resolved and each group has settled giving us the origin of a particular group of people. As the Ankole myth ends we can see Wamara in the last year of his reign established his capital at Itaba near Mbarara town. He discovered that his father's capital at Ntutsi in Bwera was deserted and his father's drum, Bagyendanwa was put under the care of a maternal grandfather, Katuku. It was handed to him as heir to his father's throne. At the end of the Luo myth, it is clear that Labongo is the forefather of the Acholi and Gikir of the Alur. While in the Buganda myth, Kintu has taken full control and the woman is given a number of rules to follow. In the Bugishu myth, Kundu, then Kintu, gradually subdued his neighbours and became the founder of a still surviving line of heroic kings, in Buganda. Masaaba in the Bugishu myth submitted to the rite of circumcision, and promised to pass that rite to his off springs. The conflicts in the myths are resolved and at the end of each myth we move more into the history other than the myth. The end gives us the beginning of the real life that is lived by those that subscribe to the myths that were studied.

The selected Ugandan myths had similar concerns. Among the concerns were; mystery, we are exposed to the mystery in the myths that cannot logically be explained but have super natural forces involved. Power and where it lies is very important in the myths. To ensure that power is given to the right person, a competent person is not just pinpointed and age does not matter here. What matters when giving power is wit, that is why power is left to that person who is considered to be intelligent enough to rule the others with exception of where power is hereditary.

The similar themes, motifs and character which are in the myths, suggests that there are archetypal. The structures of the myths are very close to the structure of the creation story in the Bible. Particularly in the Buganda myth that the woman is even given punishments that are close to those that were given to Eve in the Bible. Both stories blame the woman for what befalls mankind. While the Ankole myth has its second part very close to the play, King Oedipus. The character of Oedipus is similar to that of Ndahura who was in a number of occasions very close to death like Oedipus, they both became kings but Oedipus regrets unlike Ndahura who simply rules over. This study identified similarities between the myths that were studied and the Bible and Greek Literature.

It is quite challenging to quantify the impact of myths to a particular society. But it is possible to show how the myths have had impact on the lives of the communities that subscribe to them. Myths belong to a particular community and are considered to be a social construct of that community. A community looks at the issues that are around them and a myth is tailored to meet the needs. Myth as a work of fiction cannot directly correspond to reality but some of the incidents in the myths are reflected in the way of life of the communities that subscribe to them.

Though the myths have similar structures, it is not necessarily true that the impact of the myths is equally the same. The impacts of the myths vary depending on the myths and the community in question. Some communities have very close attachment to the myth because of the features that exist and others have myths as their point of reference. It helps them to have a sense of belonging. What is true is that the myths affect the communities that subscribe to them, though those that are educated and exposed feel the myths are old fashioned. It is still clear that the myths are directly or indirectly part and parcel of what is in the communities.

5.3 Recommendations

The study recommends that:

- National Curriculum Development Centre should encourage the teaching of all myths from different regions in Uganda to give the Ugandans an opportunity of appreciation of how rich the cultures are.
- The schools and other Ugandans should take the opportunity of visiting the different sites where the myths are, to have a practical understanding of the myths.
- There is need for further research on the myths that had more than one version, such as the Luo myth on “Gipir and Labongo”. The version that is given by Kiyimba Abaasi (2010) is very close to the version of the Ankole myth on “Ruhanga and his Three Children” and yet it is not expanded. The Ankole myth should be further researched considering that the “Amabeere ga nyinamwiru” was considered as the same myth yet the people in Toro deny that they are not part of the Ankole people.

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APPENDIX A

Interview Guide for Elders

I am Awio Kibwanga Zenna from Kyambogo University doing a research on a Structural Analysis of selected Ugandan Myths.

I kindly request you to respond to my questions.

1. Introduce yourself and state your age
2. Do you know of any myths/ creation story in your area?
3. Which myth is that?
4. Kindly narrate the myth.
5. Who first narrated this myth to you?
6. How old were you when it was narrated to you?
7. Is there any other myth/ creation story that you know that is related to the one you have narrated?
8. Have you narrated this story/ myth to any other person? Who?
9. Do you feel this myth is important today? Why?

APPENDIX B

Interview Guide for Youths

I am Awio Kibwanga Zenna from Kyambogo University doing a research on a Structural Analysis of selected Ugandan Myths.

I kindly request you to respond to my questions.

1. Do you know of any myth/ creation story around your area?
2. Kindly narrate the myth.
3. Who first narrated this myth to you?
4. How old were you?
5. Have you told this myth to any one?
6. Are there something's in the myth that you still see today
7. Do you think this myth/ creation story is still important today? Why?

Appendix C

Ankole Myth of “Ruhanga and his three sons in the original language”

Ira n’ra, ensi yankole ekaba etarimu banyu reero Ruhanga yaruga omu iguru kugitegyeka. Akazaara abaana bashatu kwonka tarabetsire maziina. Kuyashaziremu kugaruka omu iguru akeenda kubeeta amaziina kugira ngu abasige n’ obusingye. Ruhanga akaheereza abaana be ekigyezo kyokuraara bakurtsye aga yatikaho.

Na bwanyima, ahagate yekiro, omutsigazi omuto yagwejegyereza bakurube kumuha ahagaabo, buryomwe akamuka ekieweeka atyo yejjuza ekainzi kye. Ahanyimaho kakye, omutsigazi owakabiri omubukuru akakwatwa oturo yayataho makye ahamate ge. Akeshengyereza beine ishe kwonkaboona bayanga kumuha amate. Ekizibu nikyo kimwe kihakika ahak mutsigazi omukuru kandi oguwe amate gye goona gakaatika.

Omukasheeshe, Ruhanga akeeta abaana be kureeba okubakozine omukigyezo. Omwana omuto akaija n’ ekyaanzi kye kijwire amate. Ruhanga akashemererwa yakyaakira yakira aharubaju. Owakabiri akaija n’ekyaanzi kirimu ekicweeka kyamate nakyo Ruhanga yakita aharubaju, reero nabwanyima hakaija omwana omukuru aine ekyanzi kirimu busha. Nakyo Ruhanga akakyakira yakyetegyereza yakita aharubaju.

Kurugirira aha kubarinzine amate gaabo, Ruhanga akabaha amaziina. Akagira ngu omwana omuto abe Kakama, ahabwokuba niwe yabaire naaza kuba omutsika kandi omutegyeki wensi Nkore. Omwana owakabiri akamweeta kahima ahakuba akaba naaza kuba omuriisa wa Kakama ou yahaire amate gye. Kahima akaragirwa kureeberera ente za Kakama reero abone kubagana aha nshangi.

Omwana omukuru akeetwa Kairu kandi yahindurwa omushumba wabarumuna ahabwokugira ngu tarabasize kureeberera amate gye. Abashatu nibo beizine kivetwa ba ishenkukuru barikole; abakama (abagabe) abariisa hamwe n'abahiingi.

Kakama (Omugabe) akatandika kutegyeka Nkore. Akaija yahungurina omutabani Nyamate, nawe owahungurirwe Ruyonga. Ruyonga akazaara omuwishiiki yamweeta Nyamate (erya ishenkuru ishe Ruyonga).

Nabwanyima Ruyonga akeenda kukora omukago nabataahi be, yayoheriza entumwa owa Isaza. Isaza akababeika yaboherereza omukumi we Bukuku. Ruyonga kuyakimanyike yayoheza muharawe Nyamate. Isaza akamukunda kandi yamutweeka enda. Nyamate kuyakimanyire ngu Isaza akaba nakunda kandi yamutweeka enda. Nyamate kuyakimanyire ngu Isaza akeba nakunda ente ze kumukira, akasharamu yagaruka owa ishe ahuyazarire omwana womwoojo ou bayetsire Isimbwa.

Ruyonga akongyera yatega aba Isaza yaboherereza enteza ibiri, enumi Ruhogo na nenyena Kahogo. Isaza kuyazishangire omu rugo rwe, akashemererwa. Ahanyima y'akanya kakye, ente ezo zikatoroka zagaruka owa Ruyonga. Isaza akakurata ha murundi ogu, akohendera aturiire kimwe omukikaari kya Ruyonga abwiire bwoona obwa magara ge. Omuri bu bwiine, Bukuku niwe yabaire na'tegyeka omumwanya gwa Isaaza.

Hakaba hariho oburangi ngu Bukuku aryaitwa omwijukuru kandi orimuhangurira akategyeka ensi eya kitara. Bukuku akasharamu kwita Nyinamwiru, kwonka abantu bamuhabura obutaita muhara ahabwokaba tiwe yabaire naaza kumwiita. Nkakyobweriirizi, Bukuku akasharaho eibere rimwe rya Nyinamwiru, kandi yamwihamu n'erisho rimwe. Kugira ngu hatarigira omushajja owe mushweera. Akongyera yayombeka orugu omuyatsibiire Nyinamwiru kugira ngu hatarigira owamureeba atarabire omuri Bukuku.

Eizooba rimwe Isimbwa akaruga omunsi eyokuzimu yareeta ebirabo byingi yabigabira abantu bomukikaari kya Bukuku, Nyinamwiru kuyabireebire, yabyetenga. Ishimbwa atyo yaboona omugishe gwokubugana Nyinamwiru kandi akamutweeka enda.

Bukuku kuyakimanyire, akaragira ngu baite Nyinamwiru kwonka yahaburwa ngu barinde omwana babe niwe baita. Akazaara omwana bamweeta Ndahura. Bukuku akaragira okwitwa rwa Ndahura, kwonka omuhuku ou bamuhaire taramwitsine. Akaronda nyina womwana batebenkanisa okubatungye ente n'embwa bakoorora omwa Ndahura. Ndahura akakura kandi yatandika kureebera ente zeishe ou yabaire namanya. Bukuku kuyaherize kufwa, Ndahura akemekwa nkomugabe.

Isimbwa kayaheirize kureeba obumaanzi bwa Ndahura, akamweeta yamuha obugabe bwa Ankole. Ndahura akatenga entaro zabusinguzi kandi yatandikaho obutegyeki bwa Bachwezi omuri Uganda na Tanganyika.

Ndahura akaija yakwatirwa omurutaru na ihandiro. Akanyi yarekurwa kandi engoma ye yagiha omutabani Wamala; omutegyeke wa Bachwezi owahamuheru.

Omumwaka gwa' hamuheru gwobutegyeki bwa Wamala, akata ekitebe kye ahari Itamba omuri Rwampara. Aho niho omushumbakazi Nyunaki yamuzarire omwana Ruhinda. Hakabaho ebizubu byingi ebyareeteire Wamara nabachwezi bataahi be kubuza amaisho. Abamwe nibagira ngu bakaburira omunyaanja Ssinga.

Appendix D

Myth of “Ruhanga and his Three Children”

As the account goes of Ruhanga, long time ago Ankole was unoccupied until Ruhanga came from heaven to live on earth and rule over it. Ruhanga fathered three children, but he did not give them names. When he resolved to go back to heaven, he decided that he should give them names to ensure that his sons lived in harmony. Ruhanga gave his three sons the task of holding milk pots until morning without spilling any of the milk. The youngest son dozed off and spilled his milk, he pleaded with the two boys to give him milk, and each one of them gave him half of their content such that he had a full can. As they progressed into the night, the second eldest boy dozed off and spilled some of his milk, he pleaded with his brothers to add him some milk but they all refused, the same happened to the third son who completely lost all his milk.

In the morning, Ruhanga, called his three sons to see how they had performed. The youngest son came with his milk pot, it was examined and found full, and Ruhanga was impressed and put it aside. The second one came with his milk pot half way, it was put aside and the eldest came with his empty milk pot, it was scrutinized and put aside.

Ruhanga, basing on the performance of his sons, gave them names. He declared his youngest son to be called Kakama because he would be heir and ruler of the land of Nkore. The second youngest son, Kahima, because he would be a herdsman to Kakama to whom he gave milk. Kahima was asked to look after Kakama's cows and share his profits. The eldest son was called Kairu and would be servant to his brothers because he was careless and poured all his milk. Kairu was told that he would labour for his brothers and that would be his source of survival. The three consequently became the ancestors of the present Bakama rulers, the Bahima pastoralists and the Bairu cultivators in Ankole.

Kakama, now the Rugabe, started ruling as the omugabe of Nkore in his place. He was succeeded by his son, Nyamate, who was in turn succeeded by his son Ruyonga. A daughter was born to Ruyonga and he named her Nyamate after his father.

Ruyonga, desiring to establish blood brotherhood with his neighbor, sent messengers to Isaza who tricked him and got his gatekeeper, Bukuku, to attend to the messengers. On realizing that it was Bukuku that had presided over the ceremony, Ruyonga intentionally sent his daughter, Nyamate, whom Isaza fell in love with and soon she got pregnant with his child. However, it soon became clear that Isaza loved his cows more than Nyamate, she decided to return home to her father and there she gave birth to Isimbwa.

Ruyonga tricked them by sending two of his cows, his bull Ruhogo and a calf Kahogo to Isaza's herd, and Isaza loved them greatly. When they broke loose and returned to Ruyonga's kraal, Isaza who had fallen in love with the cows followed the cows. He ended up staying in Ruyonga's home with his wife for the rest of his life. While his gatekeeper Bukuku, ruled in his place.

Meanwhile there was a prophecy that Bukuku would be killed by his own grandson and thereafter rule the kingdom of Kitara. Bukuku in a bid to ensure that he remains in power ordered the killing of Nyinamwiru, but the elders advised him not to do so since it was not Nyinamwiru that was going to kill him but her son. As a precautionary measure, Bukuku decided to pluck out Nyinamwiru's eye and cut off her breasts to ensure that no man admired her. A very strong wall was build around Nyinamwiru so that it would be difficult to access her without Bukuku's knowledge.

One day, Isimbwa came from the underground kingdom with many presents inclusive were different kinds of jewelry. Isimbwa distributed the presents, as he did so Nyinamwiru noticed

that most of the servants in the palace were in possession of different jewelry and she requested to have some. Isimbwa found his way into Nyinamwiru's abode and very soon Nyinamwiru was pregnant.

Bukuku after learning of Nyinamwiru's pregnancy again ordered for the killing of Nyinamwiru, but the elders stopped him saying they should wait for her son to be born. Nyinamwiru gave birth to a son that was named Ndahura. Bukuku instantly ordered for the killing of Ndahura, but the servant that was asked to kill him sympathized and decided to look after him. This servant searched for the mother of the baby. Finally he discovered that it was Nyinamwiru, he contacted her to provide cows and later on dogs to protect the cows. Nyinamwiru went to her father and told him that there was a poor servant who needed assistance and her father was able to provide the cows and later on the dogs to protect the cows.

Ndahura grew up and started looking after his foster fathers cows. These cows used to drink from the same drinking trough as Bukuku's cows. Ndahura would not allow Bukuku's servants to have their cows drink before his. Bukuku's servants were helpless and decided to report Ndahura to Bukuku. Bukuku could not believe that there was anyone that would dare have his cows drink before his; he decided to go and find out by himself. On Bukuku's arrival, he was shown Ndahura and he decided to immediately spear Ndahura. Ndahura dodged the spear, held it and threw it back at Bukuku killing him instantly. After the death of Bukuku, Ndahura's foster father and Nyinamwiru appeared and the story about Ndahura's true identity was revealed consequently Ndahuru became the king.

After seeing how great a warrior Ndahura was, his father Isimbwa, decided to hand over to him his Nkore kingdom. Ndahura being successful in his military campaigns was able to establish the Bachwezi rule over much of present Uganda and the lake region of Tanganyika.

Ndahura was later captured in his campaigns against Ihandiro but was rescued and he handed over his empire to his son Wamara, the last ruler of the Bachwezi Empire. In the last year of Wamara's reign he established his capital at Itaba in Rwampara. There, a slave girl, Njunaki, bore him a son, Ruhinda. Several misfortunes then befell the Bachwezi making Wamara and his followers disappear into Lake Wamara in Singo. When Ruhinda returned from one of his military campaigns, he discovered that his father's capital at Ntutsi in Bwera, was deserted and his father's drum, Bagyendanwa, was under the care of his maternal grandfather, Katuku. Ruhinda was given the drum as the heir to his father. Since then, Ruhinda, the founder of the Bahinda dynasty of Ankole ruled the southern part of the collapsing Bachwezi Empire, and the northern part fell to the Babiito of Bunyoro. To the east, the kingdom of Buganda was established.

Appendix E

Luo Myth in Original Language

Ceko a Luo Orubere ame ateni Mere Omoko Ikom Gikir kede Labongo oya itung malo me Uganda.

Jo Luo noto acaki me ceko a Luo orubere ame ateni mere jo omoko ikom Gikir kede Labongo.

Ikom ceko ni Labongo onwongo obedo atin awobi adit eka Gikir te bedo awobi atidi. Ikare ame papo gi Otira onwongo coki too, olwongo otino mere aryo inget kabuto mere. Otira openyo Labongo ni myero kwongere inying ajo akware mere ni en ebino gwoko dang ecung kede kwo mere ka mite pi tong ajo akware mere. Ka kare bino room ame dong eto ebino weko tong bot wode adit. Labongo te gamo kwongere man inyim papere ame nwongo cok to ni ebino timo amino; papere obin oyubu kwer me cwalo tong eka te to ikare anonok.

Ideku moro acle ame ping obedo Ikunakuna, Lyeche amao poto a Labongo me apena kun en now owoto idwar dok onwongo tye kan abor ipaco. Lyeche onwongo tye abalo jami ipoto, eka ceka Labongo te kuku duru, Gikir ame onwongo tye paco oringo oko telaro oko te laro y iota Labongo te kwanyo tong acle acegi ikin tong apol. Olaro oko igufu mere ducu, te cobo dang te wano lyeche. Igum arach tong te lwiny ikom lyeche eka te ngweche ibung abor. Inge Gikir tepoyo ni ekwanyo tong me tekwaro apire tek. Lyeche ame owane owoto kede tong me tekwaro ajo luo dang te too ibung abor. Labongo te dwogo paco ika dwar ilum te winyo ceko ikom lyeche ame owoto kede tong a jo akware mere. En openyo Gikir ni myero wop yo lyeche te dwogo tong a jo me tekwaro gi.

Gikir te bako doge bot ominere ni now odedo gi me atura dok onwongo pe engeo ni ekwango tong me tekwaro naka mae epoyo apoa angec. Okwao ominere ni myero gam tong okene me leyo wang tong me te kwaro gi. Labongo oburu ominere ne myero wot iyo lyeche abongo gale te

dang dok tite ni myero pe dwog abongo tong. Jo ota Gikir teyube jami acalo orange otwo, nywagi kede gwata me pi. En te wot iyi bung abor kun moo tong pi cabit ace lento pe obin onwongo. Inge obin orwate kede imat ame obedo won lyech ame obalo potu, dang te ngwech kede tong. Imat man onwongo ngeo kana ame lyech tye iye, en okonyo Gikir inwongo tong dang te miye tigo ame tya dwogo.

Inino moro acel idiko Gikir okwanyo ikapo pyen ame onwongo gwoko iye tigo meker ame imat ame kite ber iyi bung obino omie te cako rwako wici ikom tigo. Cega Gikir, otino merkede mea Labongo ocokere inget Gikir kun opwo ber a tigo man. Tigo mogo opoto piny eka nyaka Labongo atidi okwanyo te mwonyo acel iyi akina gi. Gikir otero atini bot papere, Labongo te mito ni omie tigo ker mere me culo kita me Labongo otere kede akwako tong ker. Labongo okwao Gikir ni omyero gam tigo okene me leyo wang men ame omwonyo ento Gikir ni omyero gam tigo okene me leyo wang men ame omwonyo ento Gikir te kwero oko. Labongo te poyo kita me en okwero winyo kwac ominere ikom tong me tekwaro. Lewic te make te doko ager. Cutucutu Labongo te miyo jo ngolo dang ote yabo yin yare. Eka ote kwanyo tigo ker iyie, nyare te too icawa nono cutucutu eka te miyo tigo bot Gikir.

Tigo ni temiyo pokere bedo arac totwal bot omego aryo ni. Lee ni ote yiko gini e nam Nile te wot tung cam e Pakwach te doko jo ame olwongo ni Olur. Itutu ping me malo iyu cam me Uganda eka dwong Olur tedok tung malo itung cem me DRC. Labongo kede joo me ture te dong tung cem me nam me Nile ame te bedo jo ame ocako Acholi.

Appendix F

The Luo Myth of “Gipir and Labongo” from Northern Uganda.

The Luo share their story of origin from the Luo creation myth of “Gipir and Labongo”. In the myth, Labongo was the elder son and Gipir the younger. As their father, Otira, was on the verge of death, he invited his two sons to his bed side. Otira asked Labongo to swear upon his Luo ancestors that he would guard and defend the Ancestral Spear with his life if necessary; when his time came, he would pass the spear onto his own elder son. Labongo took the solemn oath before his dying father that he would do so; his father performed the ceremony of passing on the Ancestral Spear and died not too long after.

One misty morning, an elephant invaded the fields of cowpeas belonging to Labongo who was out hunting and was nowhere near home. The elephant was destroying the garden and Labongo’s wife made an alarm. Gipir, who happened to be at home, came out and rushed into Labongo’s house and picked one of the nearest spears around. He dashed out and with all his might speared and badly wounded the elephant. Unfortunately the spear got stuck on it even as it escaped deep into the forest, it was then that Gipir realized he had picked and used the sacred Ancestral Spear. The wounded elephant went with the Luo Ancestral Spear and died deep into the forest. Labongo returned home from his hunting expedition in the wild, only to hear the story of the elephant that got away with the Ancestral Spear. He demanded Gipir to follow the elephant and bring back the Ancestral Spear.

Gipir pleaded with his brother that it was an emergency; and that he was not aware he had picked the Ancestral Spear till it was too late. He begged his brother to accept another spear in replacement. Labongo ordered Gipir to go after the elephant at once without any delay and warned him never to come back home without the Spear. Gipir’s family prepared for him *peake* that is dried beans and maize together with a calabash of water. He went deep into the forest

looking for the spear and for one week, he could not find it. He finally met an old woman that owned the elephant that had destroyed the garden and ran away with the spear. The old woman who knew where the elephant was, helped Gipir recover the spear and gave him beads as well on his return.

One morning, Gipir picked the skin bag in which he kept the royal beads that the kind old woman in the forest had given him, and began to thread the beads. Gipir's wife, children and those of Labongo all gathered round Gipir admiring the beads. Some of the beads dropped on the ground and Labongo's youngest daughter picked and swallowed one of them. Gipir took the child to her father, Labongo, and demanded for his royal bead in retaliation to how Labongo had treated him in regard to the Ancestral Spear. Labongo begged Gipir to accept another bead to replace the one swallowed but Gipir refused. Labongo remembered how he refused to listen to his brother's pleas over the ancestral spear, he felt ashamed and furious. Straight away Labongo had his little daughter's stomach cut open, the royal bead retrieved from her stomach, whereupon the girl died instantly and he gave back the bead to Gipir. The bead led to the bitter separation of the two Luo brothers. They buried the axe (*latong*) at the River Nile in Pakwach as a sign of their irrevocable separation. Gipir and his family crossed the River Nile to the western side at Pakwach and became ancestors of the present day Alur of Northwestern Uganda and the larger Alur population in North Eastern DRC. Labongo and his family remained on the eastern side of the Nile and became ancestor to the Acholi people.

Kiyimba's article entitled "The Folkloristic Foundations of Ethnic conflict in Uganda" (2010: 254) gives another version of the myth whose origin is not very clear. The myth that he gives has a man known as Nubari who mysteriously appeared in a land now known as Southern Sudan. He fathered three children: Bari (the eldest), Madi (the second), Luo (the youngest). When he

decided to retire, he gave tasks to his sons on the basis of which Luo, who fared better than the two, became the leader. The eldest son protested to the leadership of Luo, the youngest son. Bari and his group became the ancestors of the Madi who live in North Western Uganda and in South Sudan; and the Luo group became the ancestors of the Luo speaking peoples who live in Northern Uganda and other parts of Uganda and Kenya. As a result of famine, Luo and his followers moved south and settled in Acholi land. He produced three children called Gipir, Labong and Gipur. The less mentioned brother Gipur "according to some account became, the forefather of the Lango"

Appendix G

Bugishu Myth of Mundu and Sera in the Original Language

Inda ya Masaba yame mumukuka Mundu ni Umukelema wewe Sera. Silomebwe siri Sera aba Umumasai oba Umunandi

Bamasaaba bambase bari bama mwilowe khu lukingi Masaaba (Elgon). Mundu ni basambewe, Masaaba ni Kundu. Kundu ni mukhasi wewe Nambozo ni tsikhafu tsabwe bawuya. Babirira embai ambi in lukungi Masaaba, babira khu kubale zesui, balundela lukuba lwe Namatala paka bola khu lukingi Wanale. Nga bemikha khu lukingi lwo tsimoni tsabona akhuleya nabi, bakhalawo khutsa ni tsikhafu tsebwe paka isi sibala shakama.

Shambasikha siri umundu siri umundu isi bashka ni bakanda bakanikhakho mungano tsya bwe bari Kintu aba Kundu uwawuya khukwema khulukingi Masaba

Lwa bawo lunakhu lutwela, Masaba abe ali khuyima tsisolo musisali wakana umukhana umumiliya nabi umurwa nga amenya musisali umwo. Masaba wa muloma aria be umukhasi wewa ne umukhana walobe nga aloma ari sanjala wakhwelikha khumusindi ta. Masaaba wabona nga eshuro sifitinaba, wakhawo khutsa ni mukhasi bamukheba. Nga bamalile khamukhebe wakobola ni mukhasi wewe ingo ewewe.

Masaaba umusani uwe Mundu umukhulu asala banana besinde bataru ni umukhani mutwela. Basani Bamasaba khukhwama khu mukibole khu khwola khu mutuwa baba: Mwambu Lubayo, Mubunya Ukanywa ni Wanaale Wakuma. Nagudi aba Umukoko wa bwe.

Mwambu bamutyukha lisina lya lubayo khulwekhuba ba muwa kumulimo kwe bubweyi lwe bawo lutewela nga Mwambu ali khukhwayisa tsa emubimbi, Bakalenjini bayayakho tsikhafu tyese. Mwambu watima khulanga balebe bewe khuyeta. Rarawe ni bawandaye ni baleba babandi benyukhilamo ni kamafumo khutsa khu kubosa tsakhafu tsyabwe. Mwambu warangira

nga alondelela estila isi ba tsalakho nga abona Bakalenjin wakhupa endululu wa barisa. Bakalenjin barya nabi nga bambasa bari Mwambu ali nib a bandu bakali, batandikha khutima ni tsikhafu Mwambu wa balondakho paka ingo ya wabwe we baloma ari bali ni khumukobuseka tsi khufutsyewe. Ela ni sho sisi bakhola. Ate bamwongola ni wonwa isi balanga bari ingishu lwe khukhwinyindala khwewe.

Mwambu wasanyukha nabi ate wakwa khulukendo lwe khukhwila ingo. Nga elayayo, wakanana rarawe in bababdeye; nabo kumwikhoyo kwaba kumukali nabi. Mwambu wabola bibwamwolokha, rarawe wa mutwikha lisina bibwamwolokha, rarawe wa mutwukha lisina lilindi lye mukisu, limanjisa ewunwa.

Nga Mwambu ni baleba bawe balikhutimisa, baamba Umumasai mutwela uwesani bari Goonyi Ukhanjala tsimbilo tsesibakho ta. Nga bwosi bya malilile khuwa, barare Goonyi moni tsya Masaba bamwanja nga umuwambe. Masaba wa mufikilisa khuba mutwala khubana bewe.

Mwambu mukisu ni Goonyi bayisatsaka tsi kha paka bola basani bakhulu. Masaaba wakelo wewew Goonyi umukhana wewe Nagudi sikakasibwe siri Nagudi. Sikakasibwe siri Nagudi ni Goonyi basala bana besani babiri: Sabinyi ni Siboolo nib a yila liswa lya lukiingi Masaaba (Elgon). Shambasikha siri lisina lya Elgon lyama mu lisina lya Goonyi.

Lisina lya Bagishu lya batsaka lya Bamasaaba bwe Budadiri khulwekhuba bama mudi ya mugisu umwana umukhulu uwa masasa. Ne tsenakhutsino lisina lye Bagishu barirambisa khumanyise ludi ya Masaaba. Sino siyata khurawo injawolo ni tsinda tsitsindi tsitsibutokhelele lukiingi e masaaba nga Barwa, Basiboola, Bakama be Bulegeni ni Basebeyi.

Appendix H

Bugishu Myth of “Mundu and Sera”.

Traditionally, the Bamasaaba trace their origin to a man (Mundu) Muntu or *Uzi* who had a wife called Sera. Sera was supposed to have belonged to either the Masai nation or the Nandi nation.

The Bamasaaba firmly believed that as a nation, they came from nowhere. Mundu is said to have emerged from a certain hole on mountain Elgon. Mundu had two off springs, Masaaba and Kundu. The latter with his wife Nambozo and their cattle found it necessary to disappear from their original place. They made their way through Mbai, near Mt. Elgon, passed by Zesui Rock and followed Namatala valley and moved to Mount Wanale. Kundu standing on Wanale perceived the vast splendid plains, extending as far as his eyes could see. At once, he had a notion that if he and his wife drive their cattle in the direction of the plains, they can be able to reach the end of the earth. Kundu and his wife ventured and moved west so that they could be able to reach the end of the earth. From Kundu and his wife’s journey to the plains, the Bamasaaba assume that Kundu can easily be the person whom the Basoga and the Baganda talk about in their myths; that Kintu came from the east as authentic suggestion to the exclusion of the myth.

One day as Masaaba was hunting in the forest, he came across a ravishingly beautiful girl of the Barwa tribe who lived in the forest. He proposed marriage to her, but she turned him down because he was not circumcised. He agreed to go with her and he got circumcised and returned to his father together with his wife. Masaaba, who was the elder son of Mundu, is said to have three boys and one daughter. The boys were known by the names in their correct order of birth: Mwambu Lubayo, Mubuuya Ukanywa and Wanaale Wakuma. Nagudi was the name of the daughter.

Mwambu, the first son of Masaaba, had another name of Lubayo because he had been assigned with the work of looking after the cattle and other domestic animals of the time. It once happened that when he was far in the wildness happily grazing cattle, there came the Kalenjin, who confiscated all the heads of cattle which were being grazed by Mwambu. This young herd's boy lost no time. He rushed to their home to relate the sad story to his father and his brothers. Mwambu's people armed themselves to go and recover the stolen animals. Mwambu ran ahead of his companions tracing the real path used by those bandits. When he saw the Kalenjin, he started shouting and charging intending to frighten these unfair bandits. The thieves fearing that Mwambu had many people accompanying him took to their heels, chasing the raided cattle. He followed them till he reached their home. Being brave, this young man had the audacity of demanding the return of all the cows, bulls, oxen and calves which had been stolen. Fortunately, all of them were recovered and on top of that, they gave him a present for his bravery. The gift was a big bull called *ingisu*. Mwambu safely, happily and proudly returned home with all the animals plus the bull *Ingisu*. Mwambu met his father and his brothers on the way, they all rejoiced for the recovery of the cattle, plus the gift of the *Ingisu* (bull). Mwambu related the story to his family and Masaaba jokingly nick-named him Mr. Mugisu, which means Mr. Bull, the brave one. When the Masai were running away while they were being chased by Mwambu Lubayo and the rest of the family, one young Masai boy, Gooyi, was captured because of his inability to keep the speed with others. After the recovery of the lost cattle and when all the family of Massaba had assembled in the house, Gooyi was exposed to Masaaba as the Masai captive. Masaaba accepted the boy and adopted him as his son.

Mwambu Mugisu and Goonyi Soodo looked after cattle until they matured into men. Eventually, Masaaba gave Goonyi his daughter Nagudi. It is therefore believed that Goonyi and Nagudi bore

two sons: Sabinyi and Siboolo, and are supposed to have occupied the north eastern side of Mt. Elgon (Masaaba) and the name 'Elgon' is derived from the name "Goonyi".

The name Bagisu was originally and mainly applied to the Bamasaaba in Budadiri County, because they descend from Mugisu, the first born of Masaaba. Nowadays, the name Bugisu applies to all the rest of the Bamasaaba, in order to distinguish them from other inhabitants in the Elgon area such as Barwa, Basiboolo, Bakama of Bulegeni and the Kupsabinyi (Sebei).

Appendix I

The Myth of “Kintu and Nambi” of Buganda

The Baganda owe their origin to one man who is commonly referred to as the first man, Kintu. Kintu is believed to have had only one cow as his belonging and source of livelihood. He used to feed on cow dung and drink its urine. Nambi and her brothers came from heaven and when they met Kintu, they wondered how a man could survive on cow dung and urine. Surprisingly, Nambi fell in love with Kintu but she was discouraged by her brothers who greatly despised Kintu. Nambi and her brothers went back to heaven and Nambi told her father about her intention of marrying Kintu, and her father, Ggulu refused. Nambi continued to plead with her father until her father decided to put Kintu on humanly impossible tests, with the aim that he would fail and Nambi would realize that Kintu was not fit to be her husband.

Nambi having fallen in love with Kintu, decided to go and check on him. Lucky enough she found him alive; he had been feeding on fruits and barks of trees since Ggulu's sons had taken his only cow. The dual returned to heaven together, on arrival in heaven, Kintu was fascinated with the number of human beings and their possessions. Kintu realized that the people in heaven lived in harmony under one leadership of Ggulu, and they had plenty to eat unlike him on earth. Nambi took Kintu to meet her father, Ggulu. Ggulu before allowing his daughter to marry Kintu, decided to put Kintu under various tests. Kintu was asked to eat baskets of food, meat and beer. All the eats and drinks were brought to his hut and he was told that Ggulu had ordered him to eat and drink all. As he pondered over how he would be able to accomplish the task; a big hole opened in his hut and he quickly emptied the content of the baskets of food and the calabashes of beer into it and immediately the hole closed, and the floor turned to normal. On arrival of Ggulu's servants, they were surprised to find the baskets and calabashes empty. The servants hurried and reported back to Ggulu.

Ggulu was not satisfied and decided to give Kintu another test. He was asked to split rock that would be used as firewood. As Kintu was still contemplating, lightning flashed and split the rock into pieces. Kintu collected the pieces of rocks, tied them and took them to Ggulu. Ggulu was again surprised but not contented.

Ggulu gave another task where he asked his servants to take Kintu to Ggulu's kraal that had large amounts of cattle and Kintu was asked to identify his white cow among white cows. As Kintu wondered how he would be able to identify his cow, a beetle appeared and in a language that was only understood by Kintu and the beetle, he told Kintu to follow his eyes until it settled on a particular cow that would be his. The beetle moved through the whole kraal and never settled on any cow, Kintu knew that his cow was not there. Kintu reported to Ggulu's servants that his cow was not there and he was taken to another kraal. The beetle flew around the kraal and settled on one cow, and Kintu identified the cow as his. The beetle flew again and settled on another cow and Kintu knew that his cow had given birth to another cow; he equally identified the cow as his. The beetle flew and settled on the horns of a calf, Kintu knew that his one cow had multiplied and he similarly identified it as his.

Ggulu allowed Nambi to go with Kintu but warned both Kintu and Nambi that when they were going back to earth, they should not turn back, for fear of Nambi's brother, Walumbe, that would follow them and make their life a misery on earth.

Nambi on her way to earth decided to carry along her hen, a banana tree, some potatoes, maize, beans, simsim, peas and other items that were not available on earth. Unfortunately, Nambi forgot the millet for her hen behind. Nambi after realizing that she had forgotten the millet decided that she should go back and pick the millet. Kintu tried to plead with her, basing on the advice that had been given to them by Ggulu. When Nambi went back and picked her millet, she

was followed by her brother Walumbe. Kintu was so bitter with Nambi for coming back with Walumbe. He kept blaming Nambi for what she had done but Nambi kept on explaining that it was not her fault and she had almost escaped without Walumbe seeing her, but Kintu would not listen.

When Kintu and Nambi arrived on earth, they settled to a life of cultivation. Nambi planted her banana tree and named it *Manyagalya*. It blossomed and produced many of its kind. The two lived happily together and had very many children.

After some time Walumbe demanded that he should be given a child out of Nambi and Kintu's children since he was so lonely, Kintu refused. Walumbe resorted to killing Kintu and Nambi's children, one by one. Kintu after failing to solve the problem decided to take the matter to Ggulu, who sympathized with them and sent his son Kayikuzi to help them capture Walumbe.

Kayikuzi arrived on earth and peacefully tried to plead with Walumbe to go back to heaven. Walumbe said he would not accept to go back to heaven unless in the company of his sister, Nambi. Kayikuzi tried to explain to Walumbe that Nambi was now married and had to stay with her husband, but Walumbe would not listen. Kayikuzi decided to use force.

In a scuffle that followed, Walumbe managed to escape from his brother and ran away. Kayikuzi chased him until he dived underground and Kayikuzi equally dived underground. After several days of the struggle without any success, Kayikuzi came back to the earth surface and gave instructions to Kintu to tell people that nobody was to scream or shout at the sight of Walumbe and no one was to get out of the house.

Most of the people in preparation for that day made holes in their houses where they would be able to view Walumbe. On that day, Walumbe came from underground covered with soil and all his clothes were in tatters. On the fourth day of the chase, two youths that were waiting by the

road side screamed and shouted at the two, Walumbe and Kayikuzi were running past them and Walumbe thought he was almost being caught, he dived underground again. Kayikuzi was so upset that he went and confronted Kintu; asking him why he had failed to give people instructions of keeping in-doors. Kayikuzi told Kintu that he was giving up the chase for that day but he would resume the chase another day.

Kintu waited for a long time for Kayikuzi to return but he never returned, Kintu had to resign himself to his fate. He realized that Walumbe had come to stay and would continue to kill his children. He vowed however that Walumbe would never be able to finish his children.

Kintu was so bitter with Nambi since she was the one that was the root cause of all the problems. He said that if Nambi had only listened to him and not gone back to get that millet, Walumbe would not be tormenting them. Kintu decided to lay down rules that would govern his relationship with his wife, Nambi. To ensure that no calamity again befell his children as a result of disobedience of a woman. Kintu called Nambi and told her as follows:

- i) From today, the man shall be the master of the woman, and she will always obey him in everything that he says.
- ii) As a sign of respect, the woman will always greet and serve the man while kneeling
- iii) The children shall belong to the man.
- iv) The woman shall not eat chicken because it was the cause of the problem; otherwise the Baganda would be immortal.

Appendix J

Buganda Myth of Kintu and Nambi in the Original Language

ALI. OLUGERO LWA KINTU

Edda ennyo, ng'ensi etandika, kungsi kwaliko omuntu omu. eyayitibwanga Kintu, era kungsi yabeerangako na nte ye yokka. Obusa bwente eno kyekyaiinga eky'okuiya kye, ate omusulo gwayo nga gwanywa. Yali talabanga ku muntu mulala yenna, era nga tamanyi ngerigyeyaggyamu kubeera ku nsi. Ng'ojjeko Kintu n'ente ye, ensi yonna teyaiimu muntu mulala yenna.

Olunaku lumu, Kintu bweyaii alunda ente ye, yalaba abantu nga bolekedde weyaii. Ku bantu bano, kwaliko abavubuka n'omuwala. Omuwala ono oiuvannyuma yategerekeka nti amannya ge ye Nambi, era abavubuka beyali nabo baali bannyina. Okutuuka ku nsi Kintu kweyali bajja bebagadde Musoke okuva mu Ggulu. Nambi ne bannyina beewuunya nyö okusanga omuntu kungsi, era Nambi yamutuukirira nTamubuuza ebimufaako. Kintu naye teyali mubi, yennyonyolako, era abagenyi be basamaalirira nga ababuuiidde nti aiya busa bwa nte ye, ate nanywa omusulo gwayo.

Nambi yagenda okuwulira, ng'emmeme ye Kintu agisindudde, era bwatyo yabuulirako ku bannyiria nga bweyandiyagadde okumufurnbirwa. Bannyina ekirowozo kinö bakisambajjirawo, era nebateggeeza mwannyinabwe nti ne Kitaabwe yali tayinza kukkiriza. Gwe ssebo, muntu wangeriki oyo aiya obusa, nanywa omusulo? Yye abaffe, baali bayinza kukakasiza kuki nti yali rnuntu ddala?

Wabula bannyina bayogeranga bino nga Nambi yye omutima gwe gweyongera kukakata kunsonga eyo. Era bwebaddayo mu ggulu, Nambi nabuulirarnu kitaawe nga bweyandiyagadde okufumbirwa omuntu gweyasanze kungsi. Kitaawe teyamulinda nakubimaiayo, nabigaanirawo. Nambi yagenda mu maaso okwegayirira Kitaawe, nga n'okumubeeba kw'atadde.

Ggulu yatuusa ekiseera ne yeetamwa, nga Nambi ayitiridde okumubeeba n'okumwegayirira olutatadde. Kyeyava asalawo okuwa Kintu ebigezo bi kiremya, bimuleme, ne Nambi amatire nti omusajja gweyayi ayagaia okufumbirwa temuli muntu wamwo. yatuma batabani be mu kyama, bagende babbe ente ya Kintu bagireete mu ggulu, nga kyanoonya kwekulaba oba Kintu yali asobola okweyongera okuba omulamu nga ente emujjidwako.

Nambi bweyategeera nti ente ya Kintu bagimubbyeko, yasalawo mangu nakkirira kungsi amubulire ebigituuseko, era yagendanga alimu okutya nti wesanga anasanga yafa dda enjala. Wabula yassa ekikkowe bweyamusanga nga mulamu tteke. Kintu yamutegeza nti ente bweyamubulako n'atandika okunoga ebibala n'okususumbula emiti, nga bw'alya. Nambi oluvannyuma yamumatiza ne bagenda bonna mu gguiu.

Bweyatuuka mu ggulu, Kintu yewuunya nnyo okulaba abantu abangi ennyo, awamu n'ebintu byebaalina. Nambi yamutegeza nti Kitaawe Ggulu yeyayi omufuzi mu gguiu, nti era abantu yabafuganga bulungi nnyo, nga tebalina kyebeemuiugunya wadde okujula eky'okulya.

Teyalonzalanza, n'amutwala asisinkane Kitaawe. Ogulu bwe yamala okuwaayamu ne Kintu, era nga yye ng'omuntu amaze okumusiima, yasalawo amuwe ebigezo ebyenjawulo nga tannaba kumukkiriza kuwasa muwalawe, gweyalina omu.

Ekigezo ekyasooka kyali kya kulya mmere nnyingi. Abawereza ba Ggulu bayingira mu kasisira Kintu keyali asuzibwamu nga bebagadde agawurnbo g'emnere agaakula ne gawola, awamu n'agata g'omwenge, era nebateegeza Kintu nti Ggulu yali amulagidde emmere eyo agiryte yonna agimalewo, n'ornwenge agunywe. Bwebaifuluma, Kintu n'abirowooza nebimusobera. Gwe ssebo, yali ayinza atya okulya ermnera eyo yonna, awamu n'okunywa omwenge omungi bwegutyo? Naye aba akyatokoterredde, akasiisirake ne keesimamu ogunnya ogwakua. Kintu teyalonzalanza, nakwata erninere yonna nagiyiwa mu gunya, era mangu ago ne gweziba.

Abawereza ba Ggulu bwe bakomawo okulaba engeri Kintu gyeyayi asenvulamu n'emiwumbo

gy'emmere, kyababuukako okulaba nga emrnere

yonna awamu n'omwenge tebirabikako. Baagenda beewunaganya bokka na bokka, era nebaiombojjera rrukama wabwe Ggulu nti omusajja eyavudde kungsi talya ne balya. yasalawo okuwa Kintu ekigezo ekirala. Ekigezo kino kyali kya asa nku nga azijja ku iwazi, mbu anti ezo zezakumanga omuliro yye gweyayotanga. Baamuwa embazzi, era nebamulaga *obuganda*

*kweyali agende okwasa enku za Gguiu. Ng'asigadde obw'omu,

yatandika okwewunaganya, nga yebuuza wa waba atandikira. Naye aba akyali awo, eggulu nerimyansa omulundi gumu, eribetenta naggwano gw'akolagana naye wa njawuio. Wabula a-cngere okumugezesa. Kuluno, ekigezo yamuwa kya kutwala eryakula neriwola, alijjuze omusulo ogwa ssuiwe, ngagujja

biseera eby'okumakya; mbu **anti** ekyo ky'ekyokunywa ekyali Dkuwoomera Ggulu. Kumakya nnyo, Kintu yebagala ettogero, eyaii asubira nti wewaaii omuddo ogwali guyinza okuvaako silnga obungi, atere awezewezeyo ku ky'okunywa kya Gguiu,

akizuula mangu nti omulimu gweyali atumiddwa gwaii -zi &oiubatu obubatu iwamuiema okujjuza. Ekyamujja enviri kumutwe, kwekulaba nga ssulwe atandise okukulukuta yekka, ddo, nga bwayingira mu ttogero. Era waayita akaseera mpa ga ettogero iijjudde. Bwatyo yalyebagaia nalitwalira

okuwa Kintu ekigezo ekirala. Yalagira abawereza be zraio omuli ente ennyingi ennyo zeyaiina, ba mukazi we, era n'abakkiriza bagende bombi kyali kyetagisa okusirnbuiirawo, sikuiwa nga a Nambi, abasangawo n'abesibako okugenda nabo

arenda nabo ajja kubabuza emirembe n'okubamaiako

era ne basimbula. Mu ntuala ya Nainbi mwaiimu agal ya. luinonde, kasooli, ebijanjalalo, entungo, bingi, kati ebisangibwa kungsi. Nga basimbula, oakuutira nti ssinga bazuula nti waliwo

nebakiddukira, sikuiwa nga basisinkana ne

Walumbe gwe baali bawonye, ate nabesibako

Baali baakatambulako katono, Nambi neyekanga era nategeza bba nga bweyali yerabidde obulo bw'erikoko ye. Yasalawo akyuse addeyo mu ggulu okubunona, kyokka bba n'agaana nga bwamujjukiza Kitaawe kyeyabagarnbye. Wabula Nambi yawalaliza ddala empaka, era oluvannyuma n'akyusa n'addayo mu ggulu.

Nambi obulo yabulaba mangu, era n'awetamu addeyo weyalese bba.

Kyokka aba afuluma ati, nga bali butoola *ne mwannyina Walumbe*.

Walumbe yanenya Nambi nga bwamubuuza ekibadde kimumulesa, era n'alangirila nga bwebagenda bonna. Nambi yagezaako okwegayirira

Walumbe aleme kumugoberera, kyokka Walumbe yagaana. Era oluvannyuma Nambi yasalawo n'ayolekera weyalese bbs nga yenna omutima gurnwennyise, nga ne mwanyina bwamuvaako emabega.

Kintu ainagezi gamwesiba ngTalaba Nambi ajja awalabana ne Walumbe, era yamalira ddala ebbanga nga amunenya olw'obutamuwuliriza. Nambi yetonda nga bwannyonyola nti kabuze kata atoloke nga Walumbe tamulabye, wabula ku ssawa eno Kintu yali yenna abugaanye obusungu nga takyalina kyawuliriza kiva wa Nambi.

Bwe batuuka kungsi, baatandika okulima. Ekitooke Manyagalya Nambi yakisiimba, era nekiroka bulungi, nekivaamu ebitooke byonna kati ebisangibwa mu Buganda. Ensigo endala zeyajja nazo, nazo yazisiinba era nezizaala endala. Bazaala abaana babwe bangi, era obulamu obwokungsi nebutandika okubanyumira.

Akaseera nga keetolodde, Walumbe yatuukirira mukoddomiwe namusaba

amuweyo kumwana omu abbere naye, mbu naye okubeera omu kwali kurnukoyezza. Kintu yamutegerezawo nti ekyo kyali tekisoboka, era namulabula takiddanganamu. Walumbe yaddayo nga yenna ajjude obusungu, era nga awera enkolokooto, nga bw'ategeeza nga bwebajja okwejjusa olwokugaana okumuwa omwana okumubesabesa. Wayitawo akaseera katono, Walumbe n'atandika okutta abaana ba Kintu, omu kw'omu. Kintu yalaba bimusobedde kwekugenda ewa mukadde waabwe yekubire ku nduulu. Ggulu ennaku yamukwata ng'awulidde ebyali bituuse ku bazzukulube, era n'atuma mutabaniwe omulala ayitibwa KAYIKUZI akwate Walumbe amuzze mu ggulu.

Wayitawo akaseera katono nga Kintu akomyewo kungsi, Kayikuzi naye j natuuka. Yagezaako okumatiza mugandawe Walumbe baddeyo bonna mu ggulu, kyokka Walurnbe yagaana. Yategeeza Kayikuuzi nti tayinza kuddayo mu ggulu okujjako nga ne mwanyina Nambi bagenda bornbi. Kayikuzi yagezako okunnyonyola Walumbe nti Nambi kati yali mukazi mufumbo, era yali ayina kusigala na bba, wabula bino nga yye Walumbe tabitegeera. Kayikuzi yalaba eby'okutegeregana bigaanye, n'asalawo amukwate na maanyi.

Mukanyoiagano akaddirira, Walumbe yasobola okwetakkuluza ku Kayikuzi n'adduka. Kayikuzi naye yasalawo amumereko, naye aba anatera okumukwata, Walumbe n'ayingira ettaka. Kayikuzi yamugoberera, era bwegityo emisinde negibattira wansi muttaka eyo okumala ennaku. Kayikuzi yagoba Walumbe n'obumalirivu obwekitalo, era n'atandika okumufunza. Bweyalaba amufumbekerezza ddala, n'abbulukukayoko,

asobole okuwa Kintu amateeka g'ayagala bagoberere, singa Walumbe anaaba afubutuse mu ttaka nadda kungsi kungulu. Kayikuzi yategeeza Kintu nti mu nnaku ezigenda okundirira, ensitaano egenda kuba ya maanyi nnyo, era abantu bonna bateekwa kweggalira munju, era tewaba avamu eddobozi lyonna nga alabye Walumbe, sikulwa nga bamutiisa naddayo mu ttaka. Yamukuutira nti tewali muntu yenna asaana kukkirizibwa kutayaya; wadde abalunda ente n'embuzi kw'olwo tebalunda. Mateeka gano Kintu yagawuliriza, era n'asuubiza okugagoberera n'okugakwasisa abalala.

Kayikuzi bweyamala bino naddayo muttaka ayongere okuttunka ne

Walumbe, era nga kyasnga okwagala, kumufubutula wansi muttaka asobole okumugobera kungsi kungulu. Walumbe oiwaiaba Kayikuzi emisinde n'ayongera, era badduka bwebatyo okumala ennaku bbiri. Ku lunaku olwTokusatu, Jmbe yafubutuka muttaka nadda ku nsi kungulu. Wano Kayikuzi yassa ekikkowe; anti obulamu obwa wansi muttaka yali tabumanyidde.

Kulunaku oiwo, kumci abantu bonna beggalira mu nju zabwe, era nga bayima mu bituli nebatunulira emisinde bwegitta Kayikuzi ne Walumbe. Wabula, waliwo abavubuka abaawulira nga tekibamalira okulabira mu nju. Anti ne Walumbe yennyini baali tebamulabangako, ate nga kuluno enfanana ye yali esingako okuba ey'ekyewuunyo, engeri gyeyali amaze ennaku muttaka, nga yenna ajjudde ettaka, era nga n'embugo zifuuse obuziina. Bwebatyo besowola mpola mpola okuva mu mayumba, ne bafuna

webeewogorna, basobole okulaba obulungi ekigenda mu maaso.

Kulunaku oiw'okuna, Kayikuzi yayongera okunyiikira, ngaiaba Walumbe agonze, era nga amanyi bulungi nti agenda kumukwata. Wabula baba bayita bati ku lusebenju iwennyumba emu, abavubuka abaaai wabweru ne batema omulanga ogw'omwanguka nga endabika ya Walumbe ebatiisizza. Walumbe oiwawuiira amaloboozi gano, natya nnyo ng'alowozza nti bamwetooiodde, era bwatyo nadduka ng'adda wansi mu ttaka.

Kayikuzi obusungu bwajuia okumwabya. Kintu yamulimbira ki nti agenda kugoberera amateeka geyamuwa? Teyamugamba nti abantu bonna bakubeera mu nnyumba, era nga tewali muntu yali ajja kuvaamu ddo bozi lyonna? Kati wuuyo Walumbe azzeyo mu ttaka wansi. Kayikuzi yalumba Kintu n'amunenya oiw'okwawukana ku ndagaano, era bwatyo namutegeeza nga bweyayi takyasobola kugenda mumaaso nakugoba Walumbe, okutuusa ekiseera ekyomumaaso. Bwatyo yamusiibula n'addayo mu ggulu, nga bwasuubiza nti bwewanayitawo akaseera, ajja kudde yeyongere okugezaako okukwata Walumbe amujje kungsi.

Kintu yalindira ekiseera kiwanvu, naye Kayikuzi teyakomawo. Bwatyo namatira nti Walumbe yali afuuse mugenyi walubeerera, era nga alina kuguma awangaale naye. Kyeyava awera nti wadde Walumbe atta abaana bange, naye tagenda kubamalawo.

Kintu yeyongeranga okulowooza ku bizibu byeyalimu, era n'amatirira ddala nti ssinga Nambi yali tamujeemedde, bino byonna tebyandituusewo. Singa yali tazzezo kunona kalo ka nkoko ye, ng'ate amaze okumugaana, abaana be bandibadde tebafa. N'olwekyo, kyali

kyetagisa okuteekawo amateeka omukazi g'anagobeeranga, asobole
okujjukiranga ekitiibwa kya bba, n'obutaddayo kutuusa ku baana be
bizibu biringa bino byeyaleeta.

Awo Kintu kyeyava ayita omukazi namuwa amateeka gano wammanga:

* Okuva n'olwaleero, obuyinza bwonna ku

mukazi buli mu mikono gya musajja, era

ateekwa okumugondera buli kyagamba.

* Okulaga omwami ekitiibwa, buli mukyala

ajja kubuuzanga bba nga afukamidde.

* Omusajja y'anabanga nannyini baana

* Omukazi talyenga nkoko, kubanga enkoko

yevuddeko ebizibu ebiriwo kati, ebyokufa.

Nekussawa ya leero, amateeka ga Kintu gano gakyagobererwa mu Buganda.